

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2017

SUMMER I (5/30-7/8)

EGL 587.30 (65066)
South

Topics in Race, Ethnic Studies: Magical Realism in the Global

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in the global south in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also discuss visual arts and their connection to the works we are reading. Possible authors include: Gabriel García Márquez, Jorge Luis Borges, Isabel Allende, Cristina Garcia, Ben Okri, Toni Morrison and others.

This class operates completely online, and, with the aid of online lectures, readings, and/or films, our class will operate as a student-led webinar discussion. I ask that all students participate fully in discussions by preparing and reading materials carefully, thoroughly, and ahead of time, paying attention to others’ perspectives, and engaging in discussion by offering articulate insights and asking thoughtful questions.

LEC 30

ONLINE

NICOLE GALANTE

SUMMER II (7/10-8/19)

EGL 502.01 (65008)

Studies in Shakespeare

**LEC 01
HUFFMAN**

TUESDAY/THURSDAY

5:30-8:55 PM CLIFFORD

EGL 545.01 (65009)

Studies in Victorian Literature: Desiring Victorians

This seminar is organized around the theme of desire in Victorian literature and our desiring for the Victorians. We will begin by reading contemporary theoretical engagements with the concept of desire. Turning next to Victorian literature expressing philosophical, religious, imperial, erotic and queer desires, we will read texts that challenge contemporary received opinions about Victorian desire. In addition, readings will include Victorian poetry by Tennyson, Browning, Christina Rossetti, short novels by Dickens, Bronte, Stevenson, Wilde, and Hardy, and nonfiction prose. Selections from short contemporary Neo-Victorian fiction by Byatt, Reilly, Will Self, and Stoppard will be read as instances of our present desiring of the Victorians.

**LEC 01
TEETS**

MONDAY/WEDNESDAY

6:00-9:25 PM ANTHONY

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2017

MASTER'S LEVEL

EGL 501.01 (94347) Studies in Chaucer

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs

A close reading of the *Canterbury Tales* in Middle English. There will be two papers, at least two quizzes, and an exam. No previous knowledge of Middle English is required.

LEC 01

MONDAY 5:30-8:20
STEPHEN SPECTOR

EGL 584.01 (94348) Topics in Genre Studies: Lyric Poetry in English

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs

This master-level course focuses on the history and development of lyric poetry in the English language. We will study the various aspects of lyric poems such as the line, stanza, meter, rhetoric, argument, style, tone, figure and influence. Poems covered will range from the 16th century to the present. Students will be expected to write a long papers at the end of the semester as well as number of shorter response papers throughout. For students interested in teaching this will also be a useful course as we will discuss strategies for teaching poetry and developing syllabi. Prior experience with poetry is not a prerequisite to taking the class but students will be expected to be willing to immerse themselves in the study of poetry.

LEC 01

WEDNESDAY 5:30-8:20 ROWAN PHILLIPS

EGL/WRT 592.01 (81892) Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or Composition Studies Certificate Programs

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

SEM 01

THURSDAYS 4:00-6:50
PATRICIA DUNN

EGL 593.01 (94349) Problems in Teaching Literature – Topic: Teaching College English

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs

Designed primarily for PhD students who are or will be teaching college or university English courses, this class will examine epistemological assumptions about learning as well as how those assumptions manifest in college English classrooms. It will cover a number of pedagogical issues with which college instructors need to grapple: setting course goals and objectives and aligning them with departmental learning outcomes; writing syllabi; selecting types and amount of readings; helping students stay current with course readings and get the most out of them. This class will also cover how to design writing and other projects, as well as options for responding to and assessing those projects. Other topics include designing collaborative work, preparing students to make quality presentations, using conference time with students effectively, getting students to use primary and secondary sources responsibly, and encouraging more students to participate in discussions. We'll also discuss using technology and making materials more accessible. Readings will be from academic journals and other sources that address theories and best practices of teaching college English. On occasion, guest faculty members will share with this class some of their best pedagogical tools and most successful approaches to teaching. Assignments/Projects for this class will give students opportunities to experience some of these approaches and use some of those tools.

SEM 01

TUESDAYS 5:30-8:30

PATRICIA DUNN

EGL 598

Thesis Research

Prerequisite: Enrollment in English MA

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader.

Instructor permission and Graduate Director approval required. **Students who plan to take EGL**

598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues

permission to enroll.

STAFF

EGL 599

Independent Study

Prerequisite: Enrollment in English MA or Ph.D. programs

Requests for independent studies must be submitted to the Graduate Program Director. English majors

only. Instructor permission and Graduate Program Director approval required. **Students who plan to**

take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program

Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL

EGL 600.01 (89102) Pro-Seminar: The Discipline of Literary Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course surveys various approaches to literary study, in sections concerned with textual criticism, the history of the book, genetic criticism, reader-response theory, new criticism, structuralism, poststructuralism, feminism, critical race theory, psychoanalysis, and more. Students will select one literary text to use as a case study upon which to apply the methodologies and theories we'll be studying over the course of the semester. Regular participation and in-class presentations, four short papers, and one panel presentation are required.

**SEM 01
TONDRE**

TUESDAYS 1:00-3:50

MICHAEL

EGL 608.01 (94350) Relations of Literature and Other Disciplines: Mind/Body/Emotion in 19th Century American Culture

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course explores a period of dramatic transformation in theories of mind, body and emotion in relation to constructions of the self—as privately experienced, publicly performed and scientifically explained. We will begin with eighteenth-century understandings of sentiment as a moral capacity whose public circulation formed the foundation of social and political identity, and proceed through increasingly interiorized models of identity wherein emotion became the site of (often anxious) negotiations between mind and body, private and public, individual and community, pathological and normative.

We will read select literary, medical, philosophical and other primary texts that illuminate particular debates or crises in nineteenth-century negotiations of mind/body/emotion. For example, we will read popular sentimental novels of the late eighteenth century alongside excerpts from Adam Smith's *Theory of Moral Sentiments*; we will consider the anxieties expressed in the gothic literature of Charles Brockden Brown, and the medical models he used to frame his explorations of the mind, in relation to the political formations of the new nation; and we will end by tracing the development of "modern" psychology that emerged in the U.S. after the Civil War culminating with an examination of the fiction of Henry James in relation to the medical-philosophical writings of William James and his circle. We will also read some of the most provocative recent theoretical and critical re-considerations of nineteenth-century models of mind, body and emotion. Finally, we will bring our understanding of nineteenth-century debates into conversation with recent theorizations of the mental, bodily, social, political and aesthetic dimensions of emotion (and affect). Implicit in this conversation between past and present is the assumption that the past informs the present as much as the present continually re-constructs the past.

**SEM 01
SCHECKEL**

MONDAYS 1:00-3:50

SUSAN

EGL 608.02 (94351) Relations of Literature and Other Disciplines: Digital Humanities: The Book Unbound

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This seminar is envisioned as a collaborative exploration of the digital humanities. In addition to theoretical readings that will expose us to various conceptualizations of the field, we'll draw on the community of scholars at Stony Brook to learn about current work in the field as well as teaching and research resources and tools, including dh applications for non-specialists. The approach will be project-based and inductive, meaning that you'll be sharing with the class as you learn. Participants will develop DH projects to present at an end-of-semester symposium at the library.

**SEM 02
NEWMAN**

THURSDAY 2:30-5:20

ANDREW

EGL/WRT 614.01 (89122) Topics in Composition and Writing: World Rhetorics

Prerequisite: Enrollment in English Ph.D. program or Compositional Studies Certificate program and completion of either EGL/WRT 592 or WRT/EGL 698.

The term “global” has become increasingly important in the research, scholarship, and pedagogy of composition and rhetoric over the last decade or so. In its broader sense, the word subsumes globalization and global issues in their many manifestations, such as increase and change in patterns of global immigration, redistribution of geopolitical power, and the all-pervasive effects of the Internet on local/global and transnational institutions and communities. Within the humanities at large—including English Studies and Rhetoric & Composition—scholarship and professional networking that cross national borders are turning the tide from a one-way traffic of texts and ideas until recently to the emergence of multilateral exchange of ideas, collaborative work, and hyper-connected professional communities. Even within the borders of any nation, academics have started paying attention to how transnational/global forces are influencing the production and use/adaptation of texts, ideas, and professional practices. Hence, students pursuing careers related to the teaching and scholarship of writing and rhetoric have a range of powerful reasons to pay attention to the emergence of the global in this discipline.

This seminar focuses on the “global turn” in the study of rhetoric in particular and in the humanities in general. Students will survey/observe a number of rhetorical traditions from around the world, exploring the works that they study along three different axes: historical/temporal, geopolitical/spatial, and ideational/thematic. They will develop two consecutive but overlapping projects, the first to explore a particular tradition or phenomenon in rhetoric and the second to develop a theoretical framework geared toward informing pedagogical practices, formulating research method/questions, or some other academic or professional implementation of their particular exploration. Toward the end of the semester, the class will together explore how new media and modes of communication are affecting rhetorical practices in and across contexts, examining how the foundational forces of the major rhetorical traditions are shaping contemporary rhetorical practices. The broader goal of the course is for students to develop an understanding and appreciation of rhetorical traditions beyond the mainstream (Greco-Roman-Anglo-American) history of rhetoric, situating that understanding in their current academic

engagements and future prospects in anticipated professions/disciplines. The course will feature a number of guest speakers who are specialists in different rhetorical traditions; it will also provide students the option to participate in a side conversation online with students and scholars of rhetoric and related fields from different countries/contexts around the world.

SEM 01

WEDNESDAY 4:00-6:50
GHANASHYAM SHARMA

EGL 615 **Independent Study**

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 620.01 (94352) Literary Studies Research: The Art of Scholarly Writing

Note: Open to English Ph.D. students

The goal of this class is for students to produce a dissertation chapter. That goal is facilitated by two main activities. Firstly, we'll read the most critically acclaimed and accomplished books to be published both in one's restricted field and in the field of literary criticism generally, with an eye to understanding what makes them good, how they were written, and what aspects of their method might be applied to one's own work. Secondly, we will conduct a writing workshop with regular deadlines for submitting work and getting feedback from one's group and from the instructor. Additionally, we will spend some time thinking about how you might shape your work so that it works for you on the academic job market.

SEM 01

WEDNESDAYS 2:30-5:20

MICHAEL

RUBENSTEIN

EGL 690 **Directed Readings**

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01 (81031) Methods of Teaching English

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

TUT 01

PATRICIA DUNN

EGL 697.01 (81302) Practicum in Teaching Literature

Prerequisite: English teaching assistants only

TUT 01

PATRICIA DUNN

EGL 699 Dissertation Research on Campus

Prerequisite: Enrollment in English Ph.D. Program or permission of instructor

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700 Dissertation off Campus Domestic

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701 Dissertation off Campus International

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health

insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING. DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE. SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Spring 2018

MASTER'S LEVEL

EGL 502.01 (49093) Studies in Shakespeare: Teaching Shakespeare

This class is not about teaching Shakespeare to students today. It is about teaching the student who would later become Shakespeare, and it is about how the grammar school curriculum in which Shakespeare studied shaped his understanding of the nature and resources of drama. We will approach the question of Shakespearean education from two angles. First, we will look at two plays Shakespeare certainly would have encountered at school, one by Terence, one by Seneca; then we will look at examples of the exercises regularly used in the humanist grammar schools, which taught writing by having students compose brief narratives or speeches in the persona of various figures from myth or history (often, interestingly, impassioned women: Dido, Philomena, Medea). Once we have a picture of the school curriculum in which Shakespeare was educated, we will turn to a series of his plays and think both about how they imagine scenes of education and how they use, transform, or even deliberately pervert some of the resources of the system in which he was educated. Readings include Love's Labor's Lost, Titus Andronicus, Othello, The Tempest. Despite what I wrote at the outset, we will clearly also be thinking about Shakespeare's place in the educational curriculum today, or, still more broadly, about the nature and purposes of literary education. The system in which Shakespeare was trained did not "intend" to produce someone like him, nor, clearly, would producing a Shakespeare be a sensible goal for any educational system. But the system Shakespeare studied in was based on a set of ideas about the place of literature in basic education that are worth revisiting today, at a moment when our society seems to be veering toward some very narrow ideas about the utility and purpose of education—ideas that often seem to leave little place for literature at all, and little way of articulating the value and purpose of literary education.

LEC 01
ROBINSON

TUESDAY 5:30-8:20 BENEDICT

EGL/WRT 506.01 (49094) Studies in Literary Theory

This seminar focuses on the convergences of literary and rhetorical theory in English—in both the past and present, and the possibilities for future theoretical work as well. We will use texts from varying genres to examine the ways that literary, rhetorical, and composition theories shape our relationship to textual arts as a whole and to build a conceptual framework to continue future scholarship. As this is an online class, participation in discussion/ projects online is critical. Discussion, reflection, research review, and one seminar paper are required.

LEC 30
GALANTE

ONLINE NICOLE

EGL/WRT 509.01 (54110) Studies in Language and Linguistics

This course provides an introduction to English Language history, its growth and change over time, as well as the rich variety of English languages that exist today. The course will focus on historical and contemporary reactions to this growth and change, including traditional and changing attitudes towards these varieties. We'll also examine important social, economic, and political controversies surrounding language use, including judgments about accent, register, style, grammar, error, and perceived error, and how those judgments play out in educational and professional contexts.

LEC 01
DUNN

THURSDAY 5:30-8:20 PATRICIA

EGL 585.01 (54111) Topics in Cultural Studies: The Anthropocene and Climate Change in U.S. Literature and Film

"'Anthropocene' is the proposed term for a geologic epoch in which humans have become the major force determining the continuing livability of the earth. The word tells a big story: living arrangements that took millions of years to put into place are being undone in the blink of an eye. The hubris of conquerors and corporations makes it uncertain what we can bequeath to our next generations, human and not human." —Anna Tsing, et al. in *Arts of Living on a Damaged Planet* (G1)

According to Mark Maslin, a geographer and an environmentalist, scientists are predicting that if we continue on our current carbon emissions pathway we could warm the planet by between 2.8 °C and 5.6 °C in the next 85 years (*Climate Change* 12). This global warming would lead to the collapse of Earth's ecosystems (e.g., worldwide crop failures and the mass extinction of plants and animals) and cause the end of human civilization as we know it. Since the late 1980s, "climate change has emerged as one of the biggest scientific and political problems facing humanity" (Maslin 12). In this regard, anthropogenic (human-induced) climate change and the Anthropocene have become major topics in recent literature, art, film, and popular culture. For example, creative writers have invented a new literary genre called climate fiction, or climate change fiction. Climate fiction is a subgenre of literature that deals with the topics of climate change and global warming. Such works have been produced from a variety of literary perspectives, including that of science fiction, environmental dystopia, and realism (from the Wikipedia entry on Climate Fiction). In the United States, as California deals with devastating drought, New Jersey continues to recover from Hurricane Sandy, and every photo from the Arctic seems to reveal more brown than white, there is a growing sense of urgency among writers and artists today to address climate change. But what can recent U.S. literature, film, and popular culture reveal about how we will cope with dramatic alterations to the environment in our current epoch of the Anthropocene? How do American writers and artists communicate what scientists have been saying about the planetary environmental crisis and catastrophe of climate change? This seminar examines recent American writings (both fiction and nonfiction) and films that feature our contemporary moment of global ecological ruin in consequence of climate change in the Anthropocene. Drawing on writings by scientists (geographers, environmentalists, climatologists, and historians), we will analyze recent literary and artistic perspectives of the global environmental crisis, which is the basis for imagining present and future societies and places in the Anthropocene. Some of the topics we will consider as we discuss the books and films are national identity, gender and sexuality, displacement, divided identity, multiple migrations, constructions of home, and a sense of place and belonging in a world transformed by anthropogenic climate change and ecological crisis. This course requires demanding reading, active participation in seminar discussions, an oral presentation, and written work: two papers and analytical

questions posted in Blackboard.

LEC 01
ANA

MONDAY

5:30-8:20

JEFFREY SANTA

EGL 586.01 (49096) Topics in Gender Studies: Gems and Gender

This course blends theories about gender with reference to cultural meanings of gems in literature and film. The theory portion of the course includes early works on gender that divide people into two sexes and some that argue about the inadequacy of such divisions. Julia Kristeva, Jacques Lacan, Joan Scott, Salvatore Cucciari, Judith Butler, Gayle Rubin, Eve Sedgwick, and Slavoj Žižek are among thinkers about gender we discuss for themselves and for their possible applications. Such films as James Cameron's *Titanic* and Nicole Garcia's *Place Vendôme*, a Spike Lee film, perhaps *Bamboozled*, are among films enabling us to visualize constructions of gender in relation to meanings of gems. Challenges to gender categories in such a film as *Some Like it Hot* will be linked to constructions of masculinities and femininities. And we cannot ignore traditional representation of genders when Marilyn Monroe belts out "Diamonds Are a Girl's Best Friend" in *Gentlemen Prefer Blondes*. Short fiction, such as a Sherlock Holmes story, will be part of the fiction. With this course as a template, we will be better able to discuss the gender dynamics in past and present works and to see how gems have both formed and reflected the gender constructions of our culture. Attendance at all classes is required. Short presentations, class participation and one final project to be proposed by the student in writing proposal, then discussed with the professor will each constitute a third of the grade.

LEC 01

WEDNESDAYS 4:00-6:50
ADRIENNE MUNICH

EGL 598: Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

EGL 599: Independent Study

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

DOCTORAL LEVEL

EGL 605.01 (54112) Problems in Convention and Genre: The Epic

SEM 01

MONDAYS 1:00-3:50

DOUGLAS PFEIFFER

EGL 606.01 (54113) Period and Tradition - The American Political Novel: From Old Left to Occupy

An examination of the American political novel, a genre often dismissed as inferior to its European and Third World counterparts that has witnessed a flourishing over the last thirty years. Beginning with novels published in the 1930s, this course will trace the history of the American political novel from Old Left to New Left to the twenty-first-century Occupy movement. Topics to be discussed will include: the Old Left's depiction of Communism as "twentieth-century Americanism" and the degree to which what Vivian Gornick has termed the "romance of American Communism" was able to withstand the conflicting demands of aesthetics and politics; the decline of liberalism following events such as the Moscow Trials and the Nazi-Soviet Pact; the emergence of a New Left inspired more by Castro's Cuba than Soviet Russia; the re-evaluation of American activism as American terrorism; the efficacy of all political protest in an age of globalization defined by multinational moving targets impossible to pin down. Students are advised to consult the instructor's office in December for a final list of novels to be read. Likely candidates are: Michael Gold's *Jews Without Money*, John Dos Passos's *1919*, Richard Wright's *Native Son*, Lionel Trilling's *The Middle of the Journey*, Norman Mailer's *The Armies of the Night*, E. L. Doctorow's *The Book of Daniel*, Philip Roth's *American Pastoral*, Thomas Pynchon's *Vineland*, Rachel Kushner's *Telex From Cuba*, Dana Spiotta's *Eat the Document*, and Jonathan Lethem's *Dissident Gardens*.

SEM 02

THURSDAYS

1:00-3:50

STACEY OLSTER

EGL 608.01 (48247) Relations of Literature and Other Disciplines: Theories in literature and Performance

This seminar is designed to introduce graduate students to important theoretical approaches to literature and performance: cognitive science, affect theory, and performance studies. We will examine them separately and also interrogate how they may conflict or complement one another. The course will probe the methodological strengths and weaknesses, focusing on what is gained by this interdisciplinary approach to disciplinary problems.

Just as previous generations were interested in literature as a symptom of history or a symptom of psychological disturbance, my current interest is in what can be said about the experience of literature: how do we process poetry? How do narratives engage us? What is the relationship between a perceived fictional world and the body doing the perceiving? How do we feel real things and learn real lessons from fictional people in fictional situations?

The readings for this course will be almost exclusively theoretical and methodological. We will then apply these approaches to the literary examples that we are most drawn to. In other words, students will be invited to return to their period or author of interest for applicability. We will read influential scholars from the humanities--such as Ellen Spolsky, Mary Crane, Joseph Roach, and Sianne Ngai—as well as essays and research from scientists and philosophers—such as Andy Clarke, Alva Noe, Vittorio Gallese, and Benjamin Bergen.

SEM 01

TUESDAY 1:00-3:50

AMY COOK

EGL/WRT 614.01 (48620) Topics in Composition and Writing: Digital Rhetoric

How do we define literacy—our own and others’—in a world that is infused with multimodal (defined as multiple modalities including the visual, aural, and interactive) rhetoric? This is a survey course and a workshop; we will explore a range of issues and theories related to the rhetoric of productions in new media, then produce our own analysis and works. Students will have the opportunity to engage a specific issue in depth through a final project. The course begins with an examination of the web as a place where we read and write, moving quickly into an investigation of the cultural development of the web and its texts. Throughout the semester, short writing assignments (shared via blogs) will prompt class discussion and serve as a springboard for the final project. Texts: Writer/Designer (Ball, Sheppard, and Arola), Rhetoric and Experience Architecture (Potts and Salvo), Digital Rhetoric (Eyman, free ebook), and assorted online readings. Final project: final project of approximately 15 pages and a multimedia component such as video, infographics, Prezi, interactive module, plus a weekly blog.

SEM 01

TUESDAY 4:00-6:50

CYNTHIA DAVIDSON

EGL 615

Independent Study

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

EGL 690: Directed Readings

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

TUT

STAFF

EGL 695.01 (40954): Methods of Teaching English

EGL 697.01 (45625): Practicum in Teaching Literature**EGL 699: Dissertation Research on Campus**

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

EGL 700: Dissertation off Campus Domestic

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

EGL 701: Dissertation off Campus International

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING. DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE. SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

NOTE: All graduate students should obtain advising before they register. MATs should see Dr. Galante. MAs and PhDs should see Dr. Dunn or Theresa Spadola.

Important: If you are interested in taking a graduate course that is not EGL or not cross-listed with EGL, you must obtain the permission of the Graduate Program Director--the semester before the course begins. (Just because SOLAR might allow you to register for a non-EGL course does not mean that it can count toward your degree.) Get permission first.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2018

SUMMER I (5/29-7/7)

EGL 587.30 (62554) Topics in Race, Ethnic Studies: Magical Realism in the Global South

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in the global south in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also discuss visual arts and their connection to the works we are reading. Possible authors include: Gabriel García Márquez, Jorge Luis Borges, Isabel Allende, Cristina Garcia, Ben Okri, Toni Morrison and others. This class operates completely online, and, as such, will require a great deal of reading and writing for discussions, formal assignments, and papers.

LEC 30

NICOLE GALANTE

ONLINE

SUMMER II (7/9-8/18)

EGL 545.30 (65133) Studies in Victorian Literature: Victorian Literature and Science

This course examines the Victorians' electric, mind-altering fascination with science by sampling poetry and fiction throughout the nineteenth century. The rise of science marked a radical reorganization of the world—material, psychic, and religious—impacting every element of intellectual life and culture. Central to our purposes will be the technology of the realist novel. We will think carefully about the novel's investment in controlled observation, detection, and the defamiliarization of the everyday. In addition, we will look at innovations in poetics and versification, life writing, and social commentary. Rather than simply apply scientific “contexts” to literary “texts,” we will attempt close readings of both scientists and non-scientists, tracing their shared structures of thought, feeling, and belief. Key concerns include the growth of medical and sexual knowledge, new categories of race, gender, and ethnographic difference, the threat of religious apostasy and the problem of moral and social decline. Possible authors include Charles Dickens, Robert Louis Stevenson, George Eliot, Bram Stoker, Charlotte Brontë, Mary Shelley, Alfred Tennyson, and H.G. Wells.

**LEC 30
TONDRE**

ONLINE MICHAEL

EGL 584.30 (65134) Topics in Genre Studies: Shakespeare, Page, Stage and Screen

This course is designed to re-introduce graduate students to Shakespeare's plays as literature, in history, and as performance. Reading almost exclusively plays, we will concentrate on bringing the verse to life, imagining the historical stagings and contexts, and discussing and analyzing recent films. This class seeks to understand Shakespeare with and through the continued fascination with interpreting and retelling the plays. This history of remounting and recycling both comes from and creates the Shakespeare brand. We see ourselves—our self, our world, our history and our future--through his plays. Some of the questions we will be asking are:

- o What is our understanding of the story and themes of each play?
- o How does “reading” the plays through performance impact our understanding of the play and our understanding of authorship?
- o How does each play—in its historical context and in the context of its reproduction or retelling—illuminate the “age and body of the time?”

To address these questions we will read and discuss the plays in conversation with contemporary films, records of theatrical productions, or new plays based on Shakespeare.

LEC 30

ONLINE AMY COOK

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2018

MASTER'S LEVEL

EGL 506.01 (94423) Studies in Literary Theory

Prerequisite: Enrollment in an English Graduate Programs, or Composition Studies Certificate Program

This course will explore works of contemporary literary theory and the array of critical concepts that animate them: embodiment, materiality, sexuality, power, representation, affect, and communication, to name only a few. The goal of this course, therefore, is not only to expose students to a range of recent literary and cultural theory, but also to give students the opportunity to fashion their own critical vocabularies or ways of interpreting texts, systems, and lived experiences. We will read literary criticism (for example, Caroline Levine, Lauren Berlant, Edward Said, Rita Felski, Rob Nixon, Sarah Brouillette, and Mark McGurl) as well as cultural and critical theory (for example, Sara Ahmed, Melinda Cooper, Paul Preciado, Lisa Lowe, Paul Amar, Anna Tsing, and Wendy Brown). Collectively, we will also generate an archive of sharable/teachable short works of fiction, TV episodes, podcast episodes, memes, news stories, and commercials that will help us illustrate and ground critical concepts in everyday texts.

LEC 01

WEDNESDAY 5:30-8:20 JUSTIN JOHNSTON

EGL 584.01 (88829) Topics in Genre Studies: Literature of 9/11

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs

This course will examine the literature of 9/11 with respect to four criteria: trauma, domestication, binarism, and representation. We will begin by exploring the degree to which 9/11 functions as cause or confirmation of trauma in fiction (e.g., Don DeLillo's *Falling Man*, Jonathan Safran Foer's *Extremely Loud & Incredibly Close*, Jess Walter's *The Zero*). We then will turn to examples of works that approach 9/11 by way of indirection, specifically by way of domestic arrangements (e.g., Ken Kalfus's *A Disorder Peculiar to the Country*, Anita Shreve's *A Wedding in December*, Helen Schulman's *A Day at the Beach*, Jay McInerney's *The Good Life*.) From there we will consider the portrayal of the Islamic Other in works written by Muslim authors (e.g., Laila Halaby's *Once in a Promised Land*, Mohsin Hamid's *The Reluctant Fundamentalist*, Shaila Abdulla's *Saffron Dreams*) and non-Muslim authors (e.g., John Updike's *Terrorist*, Andre Dubus III's *The Garden of Last Days*, Amy Waldman's *The Submission*). Finally, we will explore the limits of language, as portrayed in novels that query the efficacy of words at a time when the government is opportunistically manipulating words (e.g., Lynn Sharon Schwartz's *The Writing on the Wall*, Paul Auster's *Man in the Dark*) and extending to those artifacts that presume from the outset that words alone are insufficient to convey the enormity of 9/11 (e.g., Art Spiegelman's *In the Shadow of No Powers*, Scott Blake's *9/11 Flipbook*, and Sid Jacobson and Ernie Colón's *The 9/11 Report: A Graphic Adaptation*). Time permitting, we will examine some of the (relatively few) novels devoted to the war in Iraq (e.g., Kevin Powers's *The Yellow Birds*, David Abrams's *Fobbit*, Ben Fountain's *Billy Flynn's Long Halftime Walk*) in order to consider the question of why the longest military conflict in US history has resulted in the publication of so very few works of fiction to date. NOTE: The titles listed above are intended as a

sampling of the works that address the issues the course will cover; a final list of assigned texts will be available over the summer.

LEC 01

MONDAY

5:30-8:20 STACEY OLSTER

EGL 585.01 (94424) Topics in Cultural Studies: What is culture and how do we study it?

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs

This course is an introduction to the concepts and currents of the field of Cultural Studies. As such the class will be divided into sections based on a non-exhaustive set of genres of cultural artifact: 1) novel; 2) comics; 3) TV, film, and video); 4) Painting and Photography; 5) Performance; 6) Poetry. Each genre will be further divided into two distinct but highly contested categories: high culture and mass culture. Together we will read/watch two texts from each genre: one each from the high and low categories. Students will choose a genre to write about, and then further their scholarly reading in that particular genre, ultimately producing a final presentation and paper that analyses their chosen texts with a selection of applicable cultural theory. An edited anthology of cultural theory, and the generic exemplars for each section, will be required texts.

LEC 01

THURSDAY

5:30-8:20 MICHAEL

RUBENSTEIN

EGL/WRT 592.01 (81808) Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or Composition Studies Certificate Program

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

SEM 01

TUESDAY

5:30-8:20 PATRICIA DUNN

EGL 598

Thesis Research

Prerequisite: Enrollment in English MA

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 599

Independent Study

Prerequisite: Enrollment in English MA or Ph.D. programs

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. **Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL

EGL 600.01 (88484) Pro-Seminar: The Discipline of Literary Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

Pro-seminar: Introduction to critical analysis, including theoretical and methodological approaches, and an orientation to the profession both in the academy and other careers. Faculty members will speak on their own scholarship and professional experiences.

**SEM 01
ROBINSON**

TUESDAYS 1:00-3:50

BENEDICT

EGL 606.01 (94425) Period and Tradition: Postcolonial Environmentalisms: Ecocriticism and World Literature

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course explores the literary and cultural representations of what Elizabeth DeLoughrey has called “the postcolonial turn in the dominant fields of American and British ecocriticism” and what the environmental historians Alfred Crosby and Richard Grove have termed “ecological imperialism”— the historical embedment of ecology and the natural world in the Western imperial enterprise. By examining world literature from regions and countries of North America and the global south (Anglophone Caribbean, Africa, Asia, Australia, and the Pacific Islands, including Hawaii), we will explore how contemporary writers and artists from these regions represent environmental experience and depict place (home and origins) as fundamentally linked to the natural world in the contexts of colonialism and imperialism, postcolonialism (the aftermath of colonization), and diaspora (the global movement and refugeeism of people from the global south who are called “environmental migrants”). We will examine how these writers and artists critique current environmental crises, and their models of postcolonial environmentalisms and sustainability. We will investigate these concerns in relation to questions at the intersections of gender, sexuality, and race as they apply to discourses in eco-politics, environmental activism, and the social remembering of violence and human and nonhuman casualties that have occurred under colonialism, empire, and the aftermath of imperial enterprises. Some topics to be explored include epistemologies of nature, land and identity in the wake of forced relocation and displacement, theorizing human/nonhuman relations, the militarized environment, plantation monoculture, and the Anthropocene (our current epoch when human activities started to have a significant global impact on Earth’s geology and ecosystems). The course will address these and other topics through six world regions: India (South Asia), Africa, Caribbean, Hawaii, Asia, and North America.

**SEM 01
ANA**

THURSDAYS 1:00-3:50

JEFFREY SANTA

EGL 608.01 (88831) Relations of Literature and Other Disciplines: Joyce and the Graveyard of Digital Empires

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

A survey of digital media scholarship from 1970 to 2000 that takes as its focal point Joyce's 1922 novel, *Ulysses*—one of the most influential literary works of the 20th century—this seminar investigates major theories of media and literature in relation to the emergence of electronic media technologies. Drawing upon critical theory, media history, and specific artistic and scholarly projects in old and new media, the course asks how and why Joyce came to be used as a defining figure of the "golden age" of hypertext theory: both an exemplary artist and an ultimate editorial challenge. Of special interest to the course is the fate of scholarly projects that took Joyce as their subject, for the challenges of sustainability that the first wave of digital scholarly projects encountered—challenges that reflect on more general problems of preservation in the digital environment, like data corruption, memory failures, and link rot—give rise to important questions about loss, failure, and memory in the history of the digital humanities. Themes that the course explores include hypertext theory, poststructuralist theory, electronic scholarly projects, histories of computing, histories of the book, concepts of the "social text," and the history of predictions about the fate of traditional written forms in an electronic world. Authors and works include James Joyce, Marshall McLuhan, Roland Barthes, Jacques Derrida, George Landow, Jay David Bolter, Hans Walter Gabler, Michael Groden, Jerome McGann, and interactive digital texts.

SEM 01
GRAHAM

MONDAY 1:00-3:50 J. ELYSE

EGL/WRT 614.01 (88491) Topics in Composition and Writing: Rhetor Response Theory
Prerequisite: Enrollment in English Ph.D. program or Compositional Studies Certificate program and completion of either EGL/WRT 592 or WRT/EGL 698.

This course (offered only online in fall 2018) crosses disciplinary boundaries in pursuit of theories that do not occupy a stable home in any one field, including reader-response criticism, ethical literary criticism, affordance theory, speech act theory, and autoethnography. Our aim is to develop working approaches to the question of what "literary" texts (broadly conceived) do rhetorically and, especially, what might be done with them pedagogically beyond interpretive treatments common to postsecondary and secondary classrooms. The backdrop consists of complicated politics between English and Composition Studies, as well as institutional labor issues and the burgeoning Writing about Writing movement. Course materials also derive from Cultural Studies, Philosophy, Sociology, Anthropology, Ecological Psychology, and Cognitive Science. Assignments include low-stakes reading responses, autoethnographic research and writing, student-led workshops, and a final project. This course promises to be useful to English or Composition scholars seeking to expand their theoretical and pedagogical repertoires, and potentially to anyone interested in exploring how (unconventional) things are and can be done with literary texts.

SEM 30
KHOST

FLEX ONLINE

PETER

EGL 615

Independent Study

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or permission of instructor

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 690

Directed Readings

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01 (80985) Methods of Teaching English

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

TUT 01

STAFF

EGL 697.01 (80986) Practicum in Teaching Literature

Prerequisite: English teaching assistants only

TUT 01

STAFF

EGL 699

Dissertation Research on Campus

Prerequisite: Enrollment in English Ph.D. Program or permission of instructor

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700

Dissertation off Campus Domestic

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9

credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701

Dissertation off Campus International

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan..International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING. DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE. SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

ENGLISH DEPARTMENT

Undergraduate Course Descriptions

Spring 2019

EGL 111.01:B World Literature: Ancient to Modern SBC: GLO; HUM

The course will concentrate on the works of the great Athenian dramatists--Aeschylus, Sophocles, and Euripides--looking first at the context in which their works were produced and the nature of Athenian dramatic performance. As a means of heightening our sense of context and of important formal and thematic features we will also look at the sole comedy on the syllabus, Aristophanes' *Lysistrata*., and a modern version by Tony Harrison; we will also look at Harrison's imagining of the satyr play that closed Athenian dramatic performances. We will consider the variety of translations in which these plays now reach us, and the subsequent life of the dramas in later treatments of their materials: for example, the *Hippolytus* of Euripides compared with Racine's *Phèdre* and Tony Harrison's *Phaedra Britannica*, Jean Anouilh's *Antigone*, Jean Giraudoux's *Tiger at the Gates*, a remarkable production of Igor Stravinsky's *Oedipus Rex* by Julie Taymor, and the Hofmannsthal / Richard Strauss *Elektra*. Throughout the term we will look at modern films of the plays (including the versions of *Antigone* and *Elektra* starring Irene Papas) to sharpen our sense of interpretive choices and differences in medium. No prior knowledge of Greek drama is assumed.. The requirements are a series of short papers throughout the term, a mid-term and a final exam. All written work must be completed to pass the course. The class is relatively small; participation is expected and will be factored into the final grade.

Not for English Major Credit.*Prerequisite:* WRT 101**LEC 01****MWF****10:00-10:53 AM****P. MANNING**

EGL 111.02:B World Literature: Ancient to Modern SBC: GLO; HUM


The course will offer an introduction to world literature from the earliest recorded literary history to the beginning of the modern period. A few readings that we will discuss during the course include *Gilgamesh*, *The Odyssey*, Plato's *Symposium*, Sophocles' *Oedipus*, Aristophanes' *Lysistrata*, Zhuangzi, selections from *Shahnameh*, *The Thousand and One Nights*, Dante's *Inferno*, *The Tales of the Heike*, and a selection of Shakespeare's sonnets. We will also be viewing a few film adaptations of the texts discussed including *O Brother, Where Art Thou?* and Julie Taymor's version of the *Oedipus* opera. The assignments will include weekly Voice Thread posts and comments, one close-reading response paper (3-4 pages), an adaptation response paper on either a film, play, musical, or opera

adaptation of one of the texts (3-4 pages), a midterm exam, and a digital recitation project which you will present to the class. Active participation is required, and students should be ready to discuss questions they have about the text or questions that the instructor has asked them to prepare.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

11:00-11:53 AM

A. RIMBY

EGL 111.03: B World Literature: Ancient to Modern

SBC: GLO; HUM

A close reading of the Bible, with special reference to its relevance today. There will be several quizzes.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

MW

5:30-6:50pm

S. SPECTOR

EGL 112.02-B World Literature: Modern to Contemporary

SBC: GLO, HUM

The goal of this course is to gain an appreciation for world literature, while developing an understanding of the cultural politics that surround translation, comparison, race, and ethnicity. Broadly speaking we will concern ourselves with colonial thought and postcolonial experiences; the writing of national traditions; diasporic and immigrant life; and the ways that world literature is shared with others. In doing so we will investigate the impulses behind creating a category like world literature, and see how particular experiences and historical forces shape many of the formal differences found in this collection of works. Critical reading and writing skills will be developed as we engage poetry, short stories, and novels.

Not for English Major Credit.

Prerequisite: WRT 101

LEC 02

MWF

12:00-12:53 PM

T. AUGUST

EGL 112.03-B World Literature: Modern to Contemporary

SBC: GLO, HUM

This course introduces modern and contemporary world literature by examining the development and spreading of the “novel” as a literary genre from the late 19th to the 21st century. Specifically, we investigate the relationship between the formation of the novel and that of modern nations, the way the novel became a dominant media to represent a nation’s language, values, mind, culture, etc. We start with reading European realist fiction in the late 19th century, and then move on to a wealth of modernist and postmodernist literature in the United States, South American countries, China, and Japan in the 20th century. Grading will be based on attendance and class participation, in-class reading quizzes, and two short paper assignments

Not for English Major Credit.

Prerequisite: WRT 101

LEC 03

MF

1:00-2:20 PM

R. HAGINO

EGL 121.02-B Global Film Traditions

SBC: GLO; HUM

Environmental Representation Across Globe & Genre

According to Indian Prime minister Narendra Modi, “We will never be able to tackle climate change without bringing climate into our culture.” This interdisciplinary course seeks to do just that by teaching the basics of film analysis and

terminology while also surveying cross-cultural representations of environmental issues. Through in-depth analysis of a variety of traditions and cinematic categories, including cli-fi and documentary, we will ask several key questions: How do film genres affect audiences in different ways for different purposes? What role does film play in the representation of environmental issues internationally? Does film capture and protest climate change, climate (in)justice, and climate trauma more effectively than other media? Can filmmakers serve as environmental activists? Together we will view and discuss at least seven films in which directors, actors, and cinematographers – from both within and outside of the U.S. – attempt to convey corporeal, psychological, and ecological experiences and enact change locally and globally. Requirements for the course consist of regular attendance and participation in class discussion, weekly film reflections, and two multimodal projects. Potential films may include *Soylent Green* (1973) by Richard Fleischer, Hayao Miyazaki's *Princess Mononoke* (1997), *Manufactured Landscapes* (2007) by Jennifer Baichwal, Emmanuel Vaughan-Lee and Gayatri Roshan's *Elemental* (2012), *Mad Max: Fury Road* by George Millerand (2015), and *The Oil Spill in Lebanon* (2007) by Hady Zaccak.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 02

TUTH

10:00-11:50 AM

S. DAVIS

EGL 121.03-B

Global Film Traditions

SBC: GLO; HUM

This course introduces a range of global film movements and traditions that have influenced or been influenced by Hollywood cinema over the past century. These traditions include German Expressionism, Italian Neorealism, French New Wave, Cinema Novo, Martial Arts cinema, Bollywood cinema, Chinese Melodrama, Taiwanese New Wave, Japanese Horror, and New Iranian cinema, etc. We will examine representative films through the lens of social, historical, racial, and gender formations within each tradition. An introduction to the stylistic and cultural significance of each tradition will offer us a better understanding of cinema as a global phenomenon shaped by a network of cultural productions across traditions.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC/LAB 03

TUTH

4:00-5:50 PM

E.K. TAN

EGL 130.01-H

Literature, Science & Technology

SBC: CER, STAS

Science, Technology, and National Identity in American Literature

This course examines representations of technology and technological advancement in American literature, with a focus on the fraught relationship between science, technology, and national identity. Throughout its history, the United States has defined itself as both “nature’s nation” and as the land of progress—two competing ideals, the friction between which results in a pronounced ambivalence over scientific and technological advancement. How does this ambivalence play out on the pages of American literature? How is technology both condemned as a threat to nature and lauded as a means of progress? What attempts are made to reconcile these competing representations, and how? To address these questions, we will read a variety of texts from crucial moments in the history of science and

technology in America. Coursework will include class participation, quizzes, formal and informal writing assignments, and a brief presentation.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW

2:30-3:50 PM

M. MOSHER

EGL 192.01 - B

Introduction to Fiction

SBC: HUM

This course will introduce students to basic terminology and critique of fiction. Selections from the literature provide the basis for analytical and critical essays that explore the ways writers use works of the imagination to explore human experience. Focusing on the works of major writers, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course

addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? What validates a particular interpretation of a literary text, and how do various interpretations contribute to our understanding of a story's meaning? Narrative technique, point of view, character development, and other elements of fiction are examined in the course. Texts to be read will include a range from short stories, novellas, and novels, with an emphasis on American and anglophone literature from the twentieth and twenty-first centuries. The course itself will span 16 weeks, with students being evaluated throughout via three short response papers (5 pages ea.), a formal midterm examination, and a longer, final paper (8-10 pages).

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 01

MW

8:30-9:50 AM

M. BUCKLEY

EGL 192.02 - B

Introduction to Fiction

SBC: HUM

Why read fiction? What makes a work worth reading? How is fiction informed by its own time and place? How does it speak to us in our current world? These are some of the big questions we will address in this course. Students will read a sampling of works from the 19th century to the present. In doing so we will explore the formal properties of fiction and consider ways that meaning is constructed. Students will develop strategies for reading closely and critically. "Low stakes" writing will be used to prompt reflection on the reading process. Formal essays will be used to evaluate students' progress in constructing sound literary analysis arguments.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102

LEC 02

TUTH

10:00-11:20AM

B. McAULIFFE

EGL 192.03 - B

Introduction to Fiction

SBC: HUM

In this course, you will discover various forms of English language fiction from a wide range of historical and cultural periods. We will examine the formal features of prose fiction—including theme, character, plot, point of view, setting, and style—and many other literary elements related to fiction. In addition to the primary texts, we will discuss the

contexts in which they emerge. In other words, we will discover the historical, cultural, social, and political environments that help shape, and are shaped by, fiction itself. We will collaborate as a class to discover various methods of interpreting prose fiction texts and their contexts through online discussion, short and long form writing assignments, and academic research and analysis.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 03** **TUTH** **8:30-9:50 AM** **S. PALLAS**

EGL 192.04 - B **Introduction to Fiction** **SBC: HUM**

Contemporary Fiction and Popular Culture

In this course, students will be introduced to the variety of ways in which contemporary fiction depicts popular culture, with particular emphasis placed on complicating a view of popular culture as a vehicle of cultural imperialism. To that end, the novelists to be read will include both American and non-American authors, such as Don DeLillo (*White Noise*), E. L. Doctorow (*Ragtime*), Jessica Hagedorn (*Dream Jungle*), Manuel Puig (*Kiss of the Spider Woman*), Haruki Murakami (*A Wild Sheep Chase*), Junot Díaz (*The Brief Wondrous Life of Oscar Wao*), Larry Beinhart (*Wag the Dog*), and Jess Walter (*Beautiful Ruins*). Popular artifacts to be considered in conjunction with these writers will include movies (e.g., war films, zombie films, Elizabeth Taylor films), music (Scott Joplin, Elvis Presley), television, and comic books.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 04** **TUTH** **11:30-12:50 PM** **S. OLSTER**

EGL 193.01 - B **Introduction to Drama** **SBC: HUM**

Political Drama

This course traces the development of dramatic literature from antiquity to the present day, with particular attention paid to the relationship between drama and politics. Drama as a literary form is defined by conflict; whether its conflict occurs at the level of race, class, gender, ideology, ethnicity, or sexuality, dramatic literature is particularly equipped to explore, question, and even challenge structures of power and the way in which they influence the individuals and groups who accept, resist, or work within them. Beginning with the ancient Greeks and ending with contemporary American and British drama, students will analyze and discuss canonical and lesser known works by authors such as Sophocles, Shakespeare, Moliere, Strindberg, Wilde, Williams, Miller, Wilson, Churchill, and Kushner. While the

scope of the course is admittedly limited by the constraints of time and practicality, the ultimate goal is to provide students with a preliminary understanding of how dramatic literature, both in print and performance, is constantly in dialogue with prevailing social, historical, political, and cultural trends.

Not for English Major Credit.

Prerequisite: WRT 101

Corequisite: WRT 102 **LEC 01** **MWF** **10:00-11:53 AM** **B. KRUMM**

EGL 194.01 - B**Introduction to Film****SBC: GLO, HUM**

This module offers an introduction to film, including a basic familiarity with the terminology of film production and with techniques of film analysis. The course emphasizes critical viewing and writing, with attention to cinematography, editing, sound, narrative, authorship, genre and ideology. The course also offers an introduction to multiple cinematic traditions from across the globe.

Not for English Major Credit.*Prerequisite:* WRT 101*Corequisite:* WRT 102**LEC 01****TU****1:00-2:50 PM****S. BRIONI****LAB L01****TH****1:00-2:50 PM****S. BRIONI****EGL 204****Literary Analysis and Argumentation**

An introduction to the techniques and terminology of close literary analysis and argumentation as applied to poetry, fiction, and drama. The course includes frequent demanding writing assignments and is designed for students beginning their major study in English.

English Major Requirement, No adds after the first week of classes*Prerequisite:* Completion of WRT 102**LEC 01****MW****4:00-5:20 PM****H. HUTNER****LEC 02****TUTH****11:30-12:50 PM****M. RUBENSTEIN****LEC 03****TUTH****5:30-6:50 PM****M. TONDRE****205.01-I****Survey of British Literature I****SBC: HFA+**

This course introduces you to British literature from its seventh-century beginnings through the end of the Restoration period. Lectures will balance literary history and the close examination of key passages from the primary texts.

Attendance is mandatory. Substantial weekly reading. Written work: weekly short assignments consisting alternatively of imitations and passage explications, impromptu reading quizzes, three take-home essay exams, and a Renaissance-style commonplace book. Authors: Chaucer, The Pearl Poet, Marlowe, Marie de France, Wyatt, Spenser, Sidney, Shakespeare, Donne, Jonson, Marvell. Lecture attendance is mandatory. Genres discussed:

anatomy, comedy, dialogue, dream vision, eclogue, elegy, epic, epigram, epyllion, essay, familiar epistle, forensic oration, hymn, lai, lyric poem, riddle, short story collection, sonnet, tragedy. Your final grade will be based on your

attendance record and written work, including demonstration in your papers and quizzes of your working familiarity with the lectures and with the above-mentioned authors and genres once discussed in class. **Covers English Survey**

Requirement*Prerequisite:* Completion of D.E.C. Category A

Note: No adds after the first week of classes

LEC 01**MW****2:30-3:50 PM****D. PFEIFFER**

EGL 218.01-K American Literature II**SBC: HUM, USA**

This course will conduct a survey of American literature between the Civil War and WWII. This is an incredibly intense era in American history, marking the rise of literary regionalism against the fall of slavery, the rise of masculinized literary traditions in naturalism and modernism alongside women's rights and suffrage movements, and a revolution of world-wide conceptions of "humanity" in the wake of the first World War. This survey will highlight texts that respond to and reveal some of these epistemological crises. We will study authors including Sarah Orne Jewett, Charlotte Perkins Gilman, Charles Chesnutt, Kate Chopin, Langston Hughes, W. E. B. DuBois, T. S. Eliot, Ernest Hemingway, Willa Cather, Zitkala-Sa, and others. Course organization will include extensive in-class activities, completing assigned reading, discussion board posts, student-led discussions and group projects, regular quizzes, one short paper, and a final exam.

Covers English Survey Requirement

Prerequisite: Completion of D.E.C. Category A

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM B. SO

EGL 224.01-G 20th Century Literature in English**SBC: HUM, GLO**

We will concentrate on world poetry, using the Ecco Anthology as our primary text. The bulletin calls for literary offerings composed “in English” from almost anywhere around the globe, but as Rebecca Walkowitz observes, most writing in diverse original languages targets an English-speaking market and is effectively “born translated”—so we won’t be too fussy about the “originally in English” business (i.e., we will read some translated works). Global poetry readings will alternate with global short stories, most likely drawn from Daniel Halpern’s *The Art of the Story* and/or *The Art of the Tale* (watch the required books list). The prime objective will be to gain a new appreciation and respect for the diversity and complexity of literary expression in the many extraordinary cultures that constitute our extraordinary planet. Expect a midterm and a final exam, both of which will test your fidelity to assigned readings and your ability to analyze thoughtfully your favorite texts in the form of in-class (“bluebook”) essays.

Prerequisite: WRT 102

Note: No adds after the first week of classes

LEC 01 (hybrid) MW 4:00-5:20 PM & ONLINE E. HARALSON

EGL 301.01 Authors, Periods, Topics with Intensive Writing**SBC: ESI, SPK, WRTD*****Greek Tragedy***

This class will focus on the three great ancient Greek tragedians, Aeschylus, Sophocles, and Euripides. We will read a selection of their works, including works that have been absolutely central to a series of critical, philosophical, sociological, and psychological appropriations, re-readings, and transformations over the centuries: the *Oresteia* of Aeschylus; Sophocles’ *Oedipus* trilogy; Euripides’ *Antigone* and *Medea*. We will discuss the ancient origins of tragedy as a form; explore some of the differences between ancient and modern ideas of what is “tragic”; and investigate how

the afterlife of these plays has shaped the history of culture and thought down to our own moment. Brief secondary readings will be taken from Aristotle, Hegel, Nietzsche, Freud, Judith Butler. The reading load will not be too high, however, because the course also fulfills a series of SBC objectives, which will also be essential to our activities: ESI, SPK, WRTD. At that level, our focus will be on building a series of skills: analytic writing; research; public speaking.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204

co-rec: EGL 207

Note: No adds after the first week of classes

LEC 01 MW

5:30-6:50 PM

B. ROBINSON

EGL 301.02

Authors, Periods, Topics with Intensive Writing

SBC: ESI, SPK, WRTD

Walt Whitman and His Worlds

Writing in 1855 to a nation torn by divisions soon to erupt into the violence of war, the young Long Island born poet Walt Whitman confidently declared, “I am large...I contain multitudes.” Whitman attempted through his writings to absorb and unify the diverse and at times contradictory energies, principles, and peoples that constituted the United States of the mid-nineteenth century. In this course, we will read a wide range of writings by Whitman reflecting his experiences in and reflections on nineteenth-century American culture: his memories of boyhood on Long Island; his observations on life in NYC, including the arts and music scene; his celebration of sexuality and the body; his nursing of wounded soldiers during the Civil War; and his views of the potential and dangers of American democracy. Whitman’s writings will be placed in conversation with other historical and literary voices to reveal the larger movements and debates in which Whitman participated.

Because this year marks Whitman’s 200th birthday, students will have the opportunity to participate in a series of events (held at SBU and beyond) that will bring together scholars, musicians, artists and writers to celebrate Whitman’s legacy. The reading, research, discussion and writing we do in this class will draw upon and contribute to these efforts to reassess Whitman’s writings and their continuing relevance. Students will attend (during class time) a program on “Whitman’s Poetic Legacy” by award-winning contemporary poets Rowan Ricardo Phillips and Cornelius Eady. They will be encouraged to attend a half-day symposium at SBU on “Whitman, Long Island, and the World” and an exhibition at nearby Long Island Museum “Walt Whitman’s Arcadia: Long Island Through the Eyes of a Poet and Painters.”

Assignments will include short research reports, short analytic exercises, an extensive research paper, and an oral presentation on your research. Students who wish to **satisfy EXP+** will be able to address their research and writing to a broad public audience by contributing to the ongoing digital project “Mapping Walt Whitman’s Long Island.”

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

LEC 02 TUTH

1:00-2:20 PM

S. SCHECKEL

EGL 301.03 **Authors, Periods, Topics with Intensive Writing** **SBC: ESI, SPK, WRTD**
Science, Technology, and the Humanities

In this section, our theme is the history of how media and technology have influenced participation in science and the arts. We will explore questions surrounding issues of technological determinism, asking: how fundamentally are we shaped by the time we live in? How does the shape of a media technology, such as print, paint, or software, shape the work produced in a culture that depends on that technology? What are other ways of construing the relationship between a media technology and its practitioners? We will investigate these problems by examining specific case studies in science and the humanities; along the way, we will consider the relationship between these two fields, which seem at times to be interdependent and at times to be mutual solitudes. What are the fundamental differences between scientists and humanists, and what are the common nodes that link them together? Are there moments in history when they powerfully influenced one another's work, and if so, what shape did that influence take? Examining the cultural impact of media technologies ranging from oral communication to new media, students will consider how technological changes have shaped the work and ideas of critics, scientists, and creators.

Note: Intensive Writing Course open to EGL majors only

Prerequisite: EGL 204 and EGL 207

Note: No adds after the first week of classes

SEM 03 TUTH 2:30-3:50 PM E. GRAHAM

EGL 303.01 -G **Genre and Media** **SBC: HFA+**

Epic & British Romantic Legacy

For centuries the apex of poetic genres was the epic. The reading in this course begins with Homer's *Iliad* and *Odyssey*, followed by Virgil's *Aeneid*, Milton's *Paradise Lost*, and Byron's *Don Juan*. We will pay attention to such questions as the difference between oral and written epic, the different effect of the translations in which the classical poems have reached us, and the self-revising nature of the epic tradition across widely different circumstances. Making meaning by moving between its heritage and contemporary innovation the epic may be seen as a model of self-conscious poetic composition. We will also look briefly at responses to epic in other genres, such as Sappho's lyrics, Ovid's *Heroides*, and Purcell's opera *Dido and Aeneas*, to sharpen our awareness of the gains and chosen limits of convention. Two papers of 5 to 7 pages each plus a number of brief exercises, a midterm examination and a final exam. All written work must be completed to pass the course; participation is expected and will be factored into the final grade. *Pre- co-requisite: EGL 204*

Note: No adds after the first week of classes

LEC 01 MWF 12:00-12:53 PM P. MANNING

EGL 303.30 -G **Genre and Media** **SBC: HFA+**

Reading Social Media

Social Media is no longer just a hobby, a habit, or a pastime. More than a billion people encounter information on Facebook, and hundreds of millions use Twitter, Instagram, Pinterest, LinkedIn or other platforms to exchange

information and opinions, or to develop relationships both personal and professional. Crowdsourcing, social bookmarking, and social collaboration are powerful forms of communication. Big data analytics have given advertisers, pollsters, and institutions unprecedented access to societal trends. And family-Thanksgiving-dinner-table discussions will never be the same!

And yet--for all its power and influence--social media is not a consistent genre and there are few, if any, formal rules for what “good” or “correct” or even effective social media reading and writing is. What are the social, economic, and artistic stakes of this situation as we communicate in a time when rules of conduct and correctness are less clear than ever?

In this online course, we will explore the genres of social media, applying close reading strategies to critically analyze status updates, tweets, blogs, podcasts, and more. We will examine what makes them effective rhetorically; how different audiences react to different forms of reasoning; what language, image, and linking conventions are successful; what technological and rhetorical options are available to social media authors; and, how to approach social media ethically, especially for purposes of social justice. We will also confront the dark side of social media to explore how the genres can be used to manipulate readers, shame people publicly, and push out false information for nefarious purposes. Students will write three analytical reports (two short and one longer) and will participate in critical discussion via Twitter and blogs. We will take advantage of varied online instructional platforms (all free of charge) to create a dynamic online classroom experience. Students will be required to create accounts on several social media platforms. The instructor will assist in developing the online expertise needed to be successful in all class activities, so if this is your first online class, don't sweat it. Students, however, should be aware that this is a rigorous course and it requires considerable self-discipline.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 30

FLEX

ONLINE

K. LINDBLOM

EGL 308.01

Single Author

SBC: HFA+

Chaucer

A close reading of the *Canterbury Tales* in Middle English. There will be two papers and several quizzes. No prior knowledge of Middle English is necessary.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

LEC 01

MW

4:00-5:20

S. SPECTOR

EGL 311.01 -G

Literary or Critical History

SBC: HFA+

Intro to Literary

An introduction to different modes of analyzing literature by periods, ideas, traditions, genres, and aesthetic theories. Stress is placed on the rise of literary and critical theory, and on developments in literary analysis during the 20th and 21st century. We will work to understand these issues not only at the level of content, but also at the level of form. In

essence, we will go beyond asking *what* a literary document is about; rather, we will engage how a cultural document goes about communicating a message both implicitly and explicitly.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 MWF

10:00-10:53 AM

T. AUGUST

EGL 311.02 -G Literary or Critical History

SBC: HFA+

Utopia / Dystopia: Tales of Alternate Reality

This course will focus on utopian and dystopian literature from the early sixteenth to the late twentieth century. What is at stake in a story designed to expose its readers to a painstakingly crafted parallel universe, be it paradise or living hell? Do utopian visions represent attempts to escape the contingency of history or are they embedded with targeted criticism of contemporary deficiencies? Are dystopian nightmares tokens of radical disillusionment, pessimistic warnings about future perils, or vehement rejections of idealized versions of human society? In what ways do such texts incorporate and address a wide range of issues and fields of experience, from politics, economy, religion, morality, freedom, agency, community, justice and law to time, space, nature, culture, technology, progress, race, gender, and sexuality? And what triggered the transition from the pre-modern obsession with utopian perfection to the modern predilection for dystopian chaos? Questions are legion, but we will have a semester at our disposal as well as a number of key texts that will provide answers to as many of them as possible.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 02 TUTH

11:30-12:50 PM

N. PANOU

EGL 320.01-G Modern and Contemporary Literature

SBC:HFA

The American Political Novel, Part I

This is the first of an intended two-course survey of the American political novel (the second of which will be offered in Fall 2019 as English 321). Beginning with excerpts from John Reed's reporting of the 1917 Bolshevik Revolution in *Ten Days That Shook the World*, this course will cover fictional depictions of the First World War through the Cold War—in effect the rise and fall of the Old Left—and will include texts that range from proletarian novels to works of popular culture. Among the subjects to be discussed are the Old Left's depiction of Communism as "twentieth-century Americanism," the Spanish Civil War, McCarthyism, the Rosenberg Trial, the decline of liberalism, and the conflicting demands of aesthetics and politics. Assigned texts will be selected from (but will not include all of) the following list: John Dos Passos's *1919*, Michael Gold's *Jews Without Money*, Ernest Hemingway's *For Whom the Bells Tolls*, Richard Wright's *Native Son*, Lionel Trilling's *The Middle of the Journey*, Mary McCarthy's *The Groves of Academe*, Ralph Ellison's *Invisible Man*, Richard Condon's *The Manchurian Candidate*, Jack Finney's *Invasion of the Body Snatchers*, and E. L. Doctorow's *The Book of Daniel*. Please note: While the second half of the survey, English 321, which will span the Civil Rights and New Left movements through the Occupy movement, is intended to

pick up in the fall where English 320 will leave off in the spring, the first course is not a prerequisite for the second. Students can choose to enroll in either or both courses as they see fit.

.Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 218, 224, OR 226

Note: No adds after the first week

LEC 01 TUTH 2:30-3:50 PM S. OLSTER

EGL 333.01-K Italian-American Literature and Culture SBC: HFA+

This module explores the literary representation of the Italian migration to the United States, with a particular emphasis on cultural displacement, translation and cultural mobility, and the self-representation of minority cultures and identities. Moreover, they will acquire familiarity with a number of texts written by authors such as Mark Twain, Leonardo Sciascia, John Fante, Pietro di Donato, Tennessee Williams and Kym Ragusa. Topics of analysis of these texts – which include both canonical and non-canonical literature – include cultural displacement, the construction of national and transnational identities, and the connection between narration and power.

Pre- co-requisite: EGL 204

Note: No adds after the first week of classes

SEC 01 TUTH 10:00-11:20 AM S. BRIONI

EGL 346.01-G Shakespeare II SBC: HFA+

This course studies William Shakespeare's tragedies and romances, focusing on his later plays from c. 1600 to 1611. During this period Shakespeare produced some of his greatest dramatic works, innovating characters and conflicts that explore and develop enduring questions about human desire, ambition, suffering, and redemption. Throughout the semester students will read eight plays (six tragedies and two romances). We will examine these plays and their language in depth, and consider their contemporary contexts as well as how, why, and what makes these works endure in our world and time. Readings include: *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, *The Winter's Tale*, *The Tempest*, and a selection of relevant criticism.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 5:30-6:50 PM D. LEE

EGL 369.01-G Topics in Ethnic American Literature and Culture SBC: HFA+ USA

Staging Immigrant Life

This course, “Staging Immigrant Life,” will focus on the interplay between theater and American literature that addresses the issue of immigration in the United States during the late nineteenth and early twentieth centuries. Moving between dramatic (plays) and prose works (novels and short stories), we will investigate how these disparate genres and authors “stage” immigration; that is, we will explore how American writers from this period, regardless of the form of their works, employ dramatic conventions in order to examine what is particularly “theatrical” about

immigrant life in the United States. Throughout the course, we will return to the following essential questions: what is particularly theatrical about immigrant life? how can this approach to this body of literature enhance our understandings of American life during this period? why do prose writers rely on theatricality in order to grapple with the complexities of American immigration? what about the federal legislature from this historical moment is inherently theatrical? Primary texts will include Stephen Crane's *Maggie: A Girl of the Streets* (1893), Abraham Cahan's *Yekl* (1896), Jacob Riis's *How the Other Half Lives* (1901), Upton Sinclair's *The Jungle* (1906), and Willa Cather's *My Ántonia* (1916), among others. These works will be supplemented by related dramatic works and by secondary readings by historians, literary critics, and playwrights, including William Dean Howells, Peter Brooks, Richard Hofstadter, John Higham, Eric Bentley, Alan L. Ackerman, Jr, Alan Trachtenberg, and Lawrence W. Levine. Requirements: active class participation; quizzes, close reading assignment and presentation; short paper; midterm exam; term paper.

Pre- or Corequisite: EGL 204

Advisory Prerequisite: EGL 205

No adds after the first week of classes

LEC 01 TUTH 4:00-5:20 PM

B. HARTWIG

EGL 370.01

Literature and Ethics,

SBC: CER, HFA+

Reading Thru Eyes of Another

This course uses literature as a vehicle for perspective-taking, an activity apparently in short supply in the divided, and arguably acrimoniously tempered, country in which we're now living. With explicit reference to the backdrop of the 2016 presidential election in view, students will read literature which exhorts them to get into the mind of the person who does not share their political and cultural worldview. How could someone have possibly voted for Hillary Clinton? How could someone have possibly voted for Donald Trump? The course will involve lots of reading, writing, thinking, discussing, and most importantly, listening.

Pre- or Corequisite: EGL 204

No adds after the first week of classes

LEC 01 MW 2:30-3:50 PM

A. FLESCHER

EGL 380.01

Senior Seminar:

SBC: SPK, WRTD

21st Century Poetry vs. Poetry in the 21st Century

This senior seminar focuses on poetry written during the 21st century with an eye toward understanding periodization. In other words, what aside from date of publication, makes 21st Century Poetry 21st Century Poetry? What are some of the identifiable themes and structures used by poets in the 21st Century? How do these themes and structures differ from those used by poets in the 20th Century among others? Is there a difference between 21st Century Poetry vs. Poetry in the 21st Century? What is and has been the role of periodization in the study of poetry? And how can we use what we discover in answering these questions to better understand the poetry that has come before the 21st Century?

This seminar is an in-depth study in a small classroom setting. Students will learn how to create and deliver effective oral presentations. Students will also write a research essay that makes proper use of secondary sources.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 01

TUTH

1:00-2:20 PM

R. PHILLIPS

EGL 380.02

Senior Seminar:

SBC: SPK, WRTD

Teaching Shakespeare

This class is not about teaching Shakespeare today. It is about teaching the student who would become Shakespeare, and it is about how the grammar school curriculum in which Shakespeare studied shaped his understanding of the nature and resources of both drama and poetry. We will approach this question from several angles. We will read *about* the grammar school system, but our more important engagements will be practical: we will read texts that Shakespeare would have read in that curriculum; and we will both look at and undertake exercises of the kind that he would have been asked to undertake as part of his schooling. Once we have a picture of the curriculum in which he was educated, we will turn to a series of his works and think both about how they imagine scenes of education and how they use, transform, or deliberately pervert some of the resources of the system in which he was educated. Despite what I wrote at the outset, we will also be thinking about Shakespeare's place in the educational curriculum today, and, still more broadly, about the nature and purposes of literary education. The system in which Shakespeare was trained did not "intend" to produce someone like him, nor, clearly, would producing a Shakespeare be a sensible goal for an educational system in any case. But the system Shakespeare studied in was based on a set of ideas about the place of literature in basic education that are worth revisiting today, at a moment when our society seems to be veering toward some very narrow ideas about the utility and purpose of education—ideas that often seem to leave little place for literature at all.

Prerequisite: EGL 301

Note: No adds after the first day of class

LEC 02

MW

2:30-3:50 PM

B. ROBINSON

EGL 381.01

Advanced Analytic & Argument Writing

SBC: ESI

"Argumentative writing involves making a claim and supporting it with specific, related points and appropriate evidence--in other words, it is thesis-driven writing. Whenever we don't quite like someone else's idea and we want him or her to come closer to ours, argumentative writing is the most efficient method for such persuasion, in whatever profession you're considering. This class, therefore, will focus on learning how to effectively utilize argumentative and counter-argumentative writing strategies. Students will explore an area of disciplinary interest to them through several stages--proposal, preliminary draft, multiple versions, literature review--culminating in a 20-30 page piece of writing in which they make a claim about a particular subject in that area of interest and support it with scholarly research and

extensive elaboration. This course will fulfill the second half of the Writing Pre-Med/Pre-Health prerequisite. This course is offered as both EGL 381 and WRT 381."

Prerequisite: WRT 102

Note: No adds after the first day of class

LEC 01

MW

5:30-6:50 PM

R. KAPLAN

EGL 382.01-G

Black Women's Literature of Diaspora

SBC: HFA+

LEC 01

TUTH

10:00-11:20 AM

T. WALTERS

EGL 386.01

Advanced Poetry Workshop

How do we write poems? Why do we write poems? In a seminar format and through intensive practice and discussion we will study the art of writing poetry. We will focus upon improving our poetry writing through the extensive study of other poems. That being the case, this workshop will be as reading-intensive as it will be writing-intensive. The better we read, the better responses we can give to each others work. Topics such as form, image, metaphor, rhythm, voice, allusion and translation, among others, will be covered. Please note that EGL 286 is not a requisite for the course. However, registration is by instructor permission. Therefore, any students interested in taking the workshop should send a submission of six to eight examples of their original poetry to Professor Rowan Ricardo Phillips at Rowan.Phillips@stonybrook.edu.

Prerequisite: EGL 286: Permission from Instructor

Note: No adds after the first day of class

LEC 01

TUTH

4:00-5:20 PM

R. PHILLIPS

EGL 394.01-H

Topics in Literary and Cultural Studies of Science

SBC: CER, STAS

Hyperconnectivity

In this course we will explore the intersection of literature and hyperconnectivity, the state of constant connection produced by contemporary communication systems. The course is structured around four units. First is a selection of contemporary fiction through which we will consider the implications of suggestions such as Toby Litt's 2012 comment that "many contemporary novels avoid the truly contemporary (which is hyperconnectivity)" or Joshua Cohen's in 2013 that "cell phones have become the chief antagonists of fiction." These questions about how to construct a "truly contemporary" narrative (and what that means) will serve as the foundation for the course, while we then move on to three more major topics of three and a half weeks each: a brief history of literature and communication technologies, the implications of asynchronous communication, and the role of art in imagining alternate histories and futures around our current technological world. Readings will include short stories, novels, poetry, and experimental computer-based ("electronic") literature. Requirements include short assignments, two short papers, and an 8-10 page research paper.

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

Note: No adds after the first week

LEC 01 TUTH 11:30-12:50 PM T. WILCOX

EGL 397.01-J Topics in Lit /Cultr Studies in Asia, Africa and Latin America SBC: HFA+

Chicanx Literature; Body Parts and Borders in Chicanx Literature

“The U.S. – Mexican border *es una herida abierta* where the Third World grates against the first and bleeds. And Before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country – a border culture.” - Gloria Anzaldúa, *Borderlands/La Frontera*

One doesn't need to look far to find the fractured and fragmented bodies scattered throughout Chicanx literature. From Gloria Anzaldúa's wild tongue to Oscar "Zeta" Acosta's bleeding ulcers, depictions of the body and metaphors using isolated body parts have been key to establishing a Chicanx voice in US literature. These splintered and wounded bodies speak to the lived history of the Mexican-American community and the fragmentation enforced through borders, international law, and cultural stigma. But as Anzaldúa and the other authors we'll be reading shows us, wounds and fragmentation are not simply destructive; they can also be generative, invigorating, and empowering. With special attention to the relationship between materiality and metaphor, this conversation based and student directed course will consider how authors represent their hybrid/mixed/mestiza identities through bodily fragmentation and discussions of the US-Mexico border. In our conversations we will ask: How is a wound transformed into a birth? What are the continued legacies of generation through attempted destruction? And how have depictions of the body changed alongside the increased militarization of the US-Mexico border? In addition to class conversations, a reading journal, and two essays, students will be expected to present a course project that demonstrates their learning over the semester. Readings will include: Gloria Anzaldúa's *Borderlands/La Frontera*, Oscar "Zeta" Acosta's *Autobiography of a Brown Buffalo*, Luis Valdez's *Zoot Suit*, Laurie Ann Guerrero's *A Tongue in the Mouth of the Dying*, Natalie Diaz's *When My Brother Was an Aztec*, and works by Sandra Cisneros, Ana Castillo, and Valeria Luiselli, among others.

Prerequisite: U3 or U4 standing

Advisory Prerequisite: One literature course at the 200 level or higher

Note: No adds after the first week

LEC 01 MW 4:00-5:20 PM J. SWANSON

EGL 491.01 Honors British Literature before 1800

Drama, Performance, and the Brain: How the literature of the Medieval, Renaissance, and early Romantic period reveals changing ideas of the mind and body.

This seminar will explore critical moments in British Literature from a psychological and cognitive perspective; what does the art of a period tell us about the minds of those using and consuming this work? How and

why do we engage with the arts? We will think specifically about performance and how to re-imagine and engage with something that leaves so few traces. Our readings will contain plays and literary texts from the periods (*Abraham and Isaac*, *Henry V*, *Hamlet*, *School for Scandal*, for example) as well as current essays on cognitive approaches to literature. No previous experience in cognitive science necessary but an adventurous love of interdisciplinarity is an advantage.

This course is designed to introduce honors students to the period and also research and scholarship happening at the intersection of cognitive science and the arts and humanities. The arts and humanities move us and change our minds—not just metaphorically but literally. Making sense of how we are moved and changed and what it takes to do this to another person requires a convergence of methods, evidence, lenses, and insights.

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

Note: No adds after the first week

SEM 01 TUTH 10:00-11:20 AM

A. COOK

EGL 496.01 **Senior Honors Project**

Prerequisite: Admission to the English Honors Program; EGL 204

Note: Open to EGL Honors Students Only

SEC 01 APPT TBA

English Education Courses

WRT 392.01 **Mentoring Writers**

Closely examines the difficulties implicit in mentoring writers, with special consideration for the roles of cultural expectations and social dynamics on both the teaching of writing and writers themselves. In small groups and one-to-one interactions, students explore theories and practices upon which composition instruction and writing center work depend. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students also learn to analyze and problem-solve issues that become barriers for effective writing and communication.

Prerequisite: acceptance into the English Education Program,

ONLINE

N. GALANTE

EGL 440.01 **Performance & Technology in Teaching Literature and Composition**

Introduction to the teaching of literature and composition through the use of classroom performance and technology, including film, video, and other media as well as computers and the Internet.

Prerequisite: C or higher in EGL 441; acceptance into the English Teacher Preparation Program

Corequisite: Equivalent section of EGL 450 Prerequisite: *C or higher in EGL 441, acceptance into the English Education Program, Corequisite: equivalent section of EGL 450. Meets with CEE 593.*

SEC 01 W 4:00-6:50 PM N. GALANTE

EGL 441 Methods of Instruction in Literature and Composition

This is the first course in the methods sequence leading to certification to teach English, grades 7-12. Admission to English Teacher Education Program required.

Prerequisite: Enrollment in the English Education Program. Corequisite:

SEC 01 W 4:00-6:50 PM N. GALANTE

EGL 449 Field Experience: Grades 7-12

Corequisite: equivalent section of EGL 441

W. FISHON

EGL 450 Field Experience: Grades 7-12

SBC: CER; EXP+; SPK

This course will explore the teaching of literature and composition through the use of performance and technology, paying particular attention to the visual and oral (speaking and listening) literacies inherent in performance and in technology. We will initially focus on the teaching of Shakespeare, looking particularly at the standard plays taught in high school and examining and moving beyond traditional textbook-based approaches to Shakespeare. Then, we will apply performance and technology to other plays, poetry, short stories, and novels, as well as non-fiction. In addition to print media, the course will emphasize the integration and creative use of video and other non-print media. Students will learn to work with and create digital media products for reflection and practice. In addition, throughout the course, we will integrate preparation for the edTPA tasks, required for teaching certification in NYS.

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Co-requisites: Equivalent sections of EGL 452 and 454. Meets with CEQ 592

N. GALANTE

EGL 451 Supervised Student Teaching: Grade Levels 7-9

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites:

Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1

T. MANGANO

VO2

TBA

EGL 452 Supervised Student Teaching: Grade Levels 10-12

Prerequisite: Enrollment in the English Teacher Preparation Program, permission of instructor. Corequisites:

Equivalent sections of EGL 451 and 454. Meets with CEQ 591.

VO1**T. MANGANO****V02****TBA****EGL 454 Student Teaching Seminar**

Student teachers meet weekly in a seminar with supervisors and fellow student teachers to ask questions, read, write, and discuss theory and practice of teaching and learning English. In addition to writing weekly reflective journals, students are required to complete a Teacher Candidate Portfolio that builds upon the portfolios completed for EGL 441 and EGL 440. In completing the seminar assignments, students are engaged in a close study of a wide range of issues, including student and teacher dialogue in the classroom; responding to, assessing, and grading student writing; using multiple literacies in the teaching of writing and literature; appropriate professional dispositions for teachers; and effective instructional uses of technology and media.

Prerequisite: C or higher in EGL 441.

Corequisites: Equivalent sections of EGL 451, 452. Meets with CEE 590.

SEC 01	W	4:00-6:50 PM	TBA
SEC 02	W	4:00-6:50 PM	TBA
SEC 03	M	4:00-6:50 PM	TBA

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2019

SUMMER I (5/28-7/6)

EGL 587.30 (62313) Topics in Race, Ethnic Studies: Magical Realism in the Global South

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in the global south in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also discuss visual arts and their connection to the works we are reading. Possible authors include: Gabriel García Márquez, Jorge Luis Borges, Isabel Allende, Cristina Garcia, Ben Okri, Toni Morrison and others. This class operates completely online, and, as such, will require a great deal of reading and writing for discussions, formal assignments, and papers.

LEC 30

ONLINE

NICOLE GALANTE

SUMMER II (7/8-8/17)

EGL 584.30 (62497) Topics in Genre Studies: Shakespeare's Drama

This course is designed to re-introduce graduate students to Shakespeare's plays as literature, in history, and as performance. Reading almost exclusively plays, we will concentrate on bringing the verse to life, imagining the historical stagings and contexts, and discussing and analyzing recent films. This class seeks to understand Shakespeare with and through the continued fascination with interpreting and retelling the plays.

This history of remounting and recycling both comes from and creates the Shakespeare brand. We see ourselves—our self, our world, our history and our future--through his plays. Some of the questions we will be asking are:

- What is our understanding of the story and themes of each play?
- How does “reading” the plays through performance impact our understanding of the play and our understanding of authorship?
- How does each play—in its historical context and in the context of its reproduction or retelling—illuminate the “age and body of the time?”

To address these questions we will read and discuss the plays in conversation with contemporary films, records of theatrical productions, or new plays based on Shakespeare

LEC 30

ONLINE

AMY COOK

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2019

MASTER'S LEVEL

EGL/WRT 506.01 (88278) Studies in Literary Theory

Prerequisite: Enrollment in an English Graduate Program or Composition Studies Certificate Program

This course focuses on key critical concepts, theoretical issues, and methodological concerns that have shaped, and continue to shape, the study of literature.

LEC 01

WEDNESDAY 5:30-8:20 NIKOS PANOU

EGL 584.01 (87706) Topics in Genre Studies: Shakespearean Tragedy

Prerequisite: Enrollment in English Graduate Program

This course provides an introduction to Shakespeare's tragedies through an intensive reading of the plays in combination with viewing version of them on film. On the one hand, we approach each play as a written, published text: our in-class conversation consist primarily in close analysis of key passages, and, in one class period, we visit Special Collections to examine the earliest printed versions of the plays in light of English Renaissance print technology. On the other hand, you will view performances of each assigned play. Our semester's through line is to trace, from the earliest of Shakespeare's tragic compositions, *Titus Andronicus*, to his major tragedies, Shakespeare's remarkable development of the techniques of characterization that have made generations of both playgoers and readers feel that his dramatis personae are so modern, real, human. We will also devote attention to exploring the value of each play in our present moment and on our local stages. We read at least the following, including a few comedies with significantly tragic elements: *Titus Andronicus*, *Richard III*, *A Midsummer Night's Dream*, *Julius Caesar*, *Macbeth*, *Othello*, *Hamlet*, *King Lear*. There will be weekly Blackboard postings, a series of short explications of key passages of text, a 15-minute class presentation, and a 20-page final paper.

LEC 01

MONDAY 5:30-8:20 DOUGLAS PFEIFFER

EGL/WRT 592.01 (81701) Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English Graduate Program or Composition Studies Certificate Program

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

EGL 598**Thesis Research**

Prerequisite: Enrollment in English MA

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 599**Independent Study**

Prerequisite: Enrollment in English MA or Ph.D. programs

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. **Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL

EGL 600.01 (87430) Pro-Seminar: The Discipline of Literary Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course provides an introduction to graduate studies in English--at Stony Brook and at this moment in the history of the profession. We will survey various historical and emerging approaches to literary study, including textual criticism, the history of the book, critical race theory, affect theory, digital humanities, public humanities and more. Faculty members from English and closely related departments will speak on their own scholarship, methodologies and professional experiences. Students will analyze and practice some of genres of academic writing they will produce during their graduate careers, including abstracts, conference papers, blogs, seminar papers, articles and proposals for various purposes. Regular participation and in-class presentations, several short papers, one longer paper and one "conference" presentation are required.

**SEM 01
SCHECKEL**

TUESDAY 1:00-3:50

SUSAN

EGL 606.01 (88280) Period and Tradition: Irish Modernism: Joyce, Beckett, Bowen

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

Ireland produced some of the most revered writing in English in the modernist period. How might we account for the outsized effect that a small colonial backwater like Ireland had on one of the most energetic and inventive literary movements of the last two centuries? We will examine the literary works of only a handful of these writers: some, like Joyce and Beckett, very well known, and others, like Flann O'Brien and Elizabeth Bowen, less so. Regular class participation and a long (10-12 pages) final research paper are amongst the requirements

**SEM 01
RUBENSTEIN**

MONDAY 1:00-3:50

MICHAEL

**EGL 606.02 (95088) Period and Tradition: Traveling People, Traveling Texts:
Anglophone Postcolonial Literature**

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

The processes of colonization and decolonization have led to the movement of people and cultures across the globe, forming a complex and heterogeneous network of relations among postcolonial subjects from different geopolitical locales. What happens when colonial and postcolonial subjects travel between the metropole and the colony? What happens when postcolonial writers travel back to the past to write about the colonial era? How do the movement of people and the circulation of cultures shape and reshape history? How does postcolonial literature address questions of cultural mediation and intercultural understanding in the age of postcolonialism and global migration? What role does language play in the conditioning of travel in postcolonial narratives? And how does linguistic and cultural translation facilitate our understanding of the movement of people and

circulation of cultures in postcolonial conditions? This seminar will examine the above questions by focusing on Anglophone literature that addresses issues relating to the violence and justice of colonialism, the process of decolonization, and the experience of diaspora. We will pay special attention to issues of race, ethnicity, gender, sexuality, and language. Authors include: Jean Rhys, Sam Selvon, Salman Rushdie, Amitav Ghosh, Zadie Smith, J.M. Coetzee, Viet Thanh Nguyen, Shawna Yang Ryan, etc.

SEM 02

THURSDAY 1:00-3:50

E.K.TAN

EGL/WRT 614.01 (87435) Topics in Composition and Writing: Rhetor Response Theory

Prerequisite: Enrollment in English Ph.D. program or Advanced Graduate Certificate in Teaching Writing program and completion of either EGL/WRT 592 or WRT/EGL 698.

This course (offered only online in fall 2019) crosses disciplinary boundaries in pursuit of theories that do not occupy a stable home in any one field, including reader-response criticism, ethical literary criticism, affordance theory, speech act theory, and autoethnography. Our aim is to develop working approaches to the question of what “literary” texts (broadly conceived) do rhetorically and, especially, what might be done with them pedagogically beyond interpretive treatments common to postsecondary and secondary classrooms. The backdrop consists of complicated politics between English and Composition Studies, as well as institutional labor issues and the burgeoning Writing about Writing movement. Course materials also derive from Cultural Studies, Philosophy, Sociology, Anthropology, Ecological Psychology, and Cognitive Science. Assignments include low-stakes reading responses, autoethnographic research and writing, student-led workshops, and a final project. This course promises to be useful to English or Composition scholars seeking to expand their theoretical and pedagogical repertoires, and potentially to anyone interested in exploring how (unconventional) things are and can be done with literary texts.

**SEM 30
KHOST**

FLEX ONLINE

PETER

EGL 615

Independent Study

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or permission of instructor

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 690

Directed Readings

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01 (80985) Methods of Teaching English

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

TUT 01

STAFF

EGL 697.01 (80986) Practicum in Teaching Literature

Prerequisite: English teaching assistants only

TUT 01

STAFF

EGL 699

Dissertation Research on Campus

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700

Dissertation off Campus Domestic

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who

issues permission to enroll.

STAFF

EGL 701

Dissertation off Campus International

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan..International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING.

DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.

SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2020

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email.

SUMMER I (5/26-7/3)

EGL 587.30 Topics in Race, Ethnic Studies: Magical Realism in the Global South

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in the global south in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also discuss visual arts and their connection to the works we are reading. Possible authors include: Gabriel García Márquez, Jorge Luis Borges, Isabel Allende, Cristina Garcia, Ben Okri, Toni Morrison and others. This class operates completely online, and, as such, will require a great deal of reading and writing for discussions, formal assignments, and papers.

LEC 30

ONLINE

NICOLE GALANTE

EGL 588.30 Topics in Writing: Writing Workshop: Narrative Nonfiction Writing (or Creative Nonfiction)

In this course we will study the form of narrative nonfiction (also called “creative” nonfiction). To this end, we will read one narrative nonfiction book, as well as an

assortment of narrative nonfiction essays--memoir, investigative, hybrid, and multimedia. Students will write one single narrative nonfiction essay for the course (on a topic of their own choice)--revising, developing, expanding the piece as the semester progresses. There will be guest lectures (on zoom) by professional writers.

LEC 30

ONLINE

HEIDI HUTNER

SUMMER II (7/6-8/15)

EGL 584.30 Topics in Genre Studies: Shakespeare's Worlds

In his dedicatory poem for Shakespeare's *First Folio* (1623), Ben Jonson memorializes his fellow poet and playwright: "Thou art a monument without a tomb, / And art alive still while thy book doth live / And we have wits to read and praise to give." Per Jonson's tribute, Shakespeare's writing remains vital in our own world and time, in literary education and criticism as well in stage performances, filmed adaptations, and our increasingly globalized popular culture. This course is designed to re-introduce graduate students to Shakespearean drama through intensive reading and discussion of his late tragedies and romances. We will consider the vitality and multiplicity of Shakespeare's created worlds: the dramatic worlds animated by the plays' language and thematic concerns that live on in performance and adaptation around the globe, as well as the historical and sociopolitical worlds of early modern England that produced Shakespeare's art and continue to inform our own cultural discourse. Readings will include *King Lear*, *Macbeth*, *The Winter's Tale*, *The Tempest*, and relevant criticism. Assignments will include weekly discussion posts, a web presentation, designing a Shakespeare classroom project for graduate students' future teaching, and a final research paper.

LEC 30

ONLINE

DANIEL LEE

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2020

MASTER'S LEVEL

EGL/WRT 506.01 Studies in Literary Theory: Queer Ecologies: Race, Gender, Sexuality, and the Environment in Literature and Culture

Prerequisite: Enrollment in an English Graduate Program or Composition Studies Certificate Program

This graduate seminar uses ecocriticism and queer theory as its critical lens to explore the concept of queer ecologies in relation to race, gender, sexuality, and the environment in recent literature and culture. As understood and defined in ecocriticism and the environmental humanities, the term queer ecology refers to interdisciplinary scholarly practices that reimagine nature, biology, and sexuality in light of queer theory. As Catriona Sandilands explains, “queer ecology currently highlights the complexity of contemporary biopolitics [as conceptualized by Michel Foucault], draws important connections between the material and cultural dimensions of environmental issues, and insists on an articulatory practice in which sex and nature are understood in light of multiple trajectories of power and matter” (“Queer Ecology” in *Keywords for Environmental Studies*). Queer ecology upends and resists heterosexist concepts of nature and the natural, drawing from a diverse array of disciplines, including the natural and biological sciences, environmental justice, ecofeminism, and queer studies. At its heart, queer ecology deconstructs various hierarchical binaries and dichotomies that exist particularly within Western human notions of nature and culture. This seminar examines literature and prose (fiction and nonfiction), films, TV shows, and comics/graphic narrative that feature a variety of modern and contemporary representations of human and nonhuman or more-than-human relations in the context of race, gender, sexuality, and the environment. We will examine and explore cultural works (our course’s textual and visual materials) through a queer ecologies critical lens to reimagine nature, biology, and sexuality in light of queer theory. Our goal will be to produce new critical understandings through the lenses of ecocriticism and queer theory as we read and discuss the cultural works for our class. By the end of this course, you should be able to: 1) Understand the methods of and major debates within ecocriticism and queer theory; 2) efficiently locate and comprehend the main arguments in a scholarly work; 3) analyze a variety of cultural works (both textual and visual) from our course’s critical/theoretical perspectives; 4) engage in an intellectually productive and collaborative manner with your fellow seminar members; and 5) produce your own quality scholarly work that both reflects and expresses your own unique voice.

LEC 01

TUESDAY

5:30-8:20 JEFFREY SANTA ANA

EGL 584.01 Topics in Genre Studies: Poetic Criticism

Prerequisite: Enrollment in English Graduate Program

This master-level course focuses on the history and development of poetic criticism in the English language. We will study the various types of poetic criticism across various centuries but our focus will center eventually on criticism from the twentieth and twenty-first centuries. This means we will be studying poems, poets, and poetry as well, of course. Students will be expected to write a long paper at the end of the semester as well as a number of shorter response papers throughout. For students

interested in teaching this will also be a useful course as we will discuss strategies for teaching poetry and developing syllabi. Prior experience with poetry is not a prerequisite to enrollment. That said, students will be expected to be willing to immerse themselves in the study of poetry.

LEC 01

MONDAY

5:30-8:20 ROWAN PHILLIPS

EGL 585.30 Topics in Cultural Studies: Victorian Literature & Science

Prerequisite: Enrollment in English Graduate Program

This course examines the Victorians' electric, mind-altering fascination with science by sampling poetry and fiction throughout the period. The rise of science marked a radical reorganization of the world—material, psychic, and religious—impacting every element of intellectual life and culture. Central to our purposes will be the technology of the realist novel. We will think carefully about the novel's investment in controlled observation, detection, and the defamiliarization of the everyday. In addition, we will look at innovations in poetics and versification, life writing, and social commentary. Rather than simply apply scientific "contexts" to literary "texts," we will attempt close readings of both scientists and non-scientists, tracing their shared structures of thought, feeling, and belief. Key concerns include the growth of medical and sexual knowledge, new categories of race, gender, and ethnographic difference, the threat of religious apostasy and the problem of moral and social decline.

LEC 30

FLEX ONLINE

MICHAEL TONDRE

EGL/WRT 592.01 Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English Graduate Program or Composition Studies Certificate Program

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

SEM 01

THURSDAY

5:30-8:20 PATRICIA DUNN

EGL 598

Thesis Research

Prerequisite: Enrollment in English MA

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 599**Independent Study**

Prerequisite: Enrollment in English MA or Ph.D. programs

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. **Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL

EGL 600.01 Pro-Seminar: The Discipline of Literary Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course provides an introduction to graduate studies in English--at Stony Brook and at this moment in the history of the profession. We will survey various historical and emerging approaches to literary study, including textual criticism, the history of the book, critical race theory, affect theory, digital humanities, public humanities and more. Faculty members from English and closely related departments will speak on their own scholarship, methodologies and professional experiences. Students will analyze and practice some of genres of academic writing they will produce during their graduate careers, including abstracts, conference papers, blogs, seminar papers, articles and proposals for various purposes. Regular participation and in-class presentations, several short papers, one longer paper and one "conference" presentation are required.

**SEM 01
SCHECKEL**

TUESDAY 1:00-3:50

SUSAN

EGL 608.01 Period and Tradition: Theories of World Literature & Global Culture

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course tracks the formation of world literature as a discipline, while considering how comparison underwrites the very idea of global culture. Our objectives in this seminar will be twofold. The first part of the course will focus on the intertwined history of world and comparative literature, surveying foundational texts in the field. The second part will address four major axes of critical debate facing world literature in the present moment: 1) Methods of comparison and translation, 2) Studies of the global, postcolonial, and non-western, 3) The cultural turn and the changing status of the "literary," and 4) The place of world literature within institutional spaces and disciplinary systems. Readings include selections from: Apter, Auerbach, Bakhtin, Benjamin, Casanova, Cheah, Chow, Damrosch, Eagleton, Felski, Glissant, Goethe, Jameson, Kristeva, Moretti, Ngũgĩ, Palumbo-Liu, Posnett, Said, Saussy, Wellek, Zhou & Tong.

**SEM 01
AUGUST**

MONDAY 1:00-3:50

TIMOTHY

EGL 611.01 Critical Theory: Bakhtin, Benjamin, and Barthes

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

Not just "the three B's". Three very different critics, one Russian, one German, one French, all concerned in their own way with the relationship of an individual text to the culture in which it emerged. We may say Marxist, Frankfurt School, and (post)structuralist, but all three are distinctive writers who escape confinement in the theories with which they are associated. Two papers, and short responses throughout the term.

SEM 01

THURSDAY 1:00-3:50

PETER

EGL/WRT 614.01 Topics in Composition and Writing:

Prerequisite: Enrollment in English Ph.D. program or Advanced Graduate Certificate in Teaching Writing program and completion of either EGL/WRT 592 or WRT/EGL 698.

**SEM 30
WHITTAKER**

FLEX ONLINE

MICHELLE

EGL 615

Independent Study

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or permission of instructor

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 690

Directed Readings

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01

Methods of Teaching English

Prerequisite: Permission in English Ph.D. program AND permission of instructor

TUT 01

STAFF

EGL 697.01

Practicum in Teaching Literature

Prerequisite: English teaching assistants only

TUT 01

STAFF

EGL 699

Dissertation Research on Campus

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700

Dissertation off Campus Domestic

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701

Dissertation off Campus International

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING.

DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.

SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Spring 2021

MASTER'S LEVEL

EGL/WRT 509.01 Studies in Language & Linguistics: History of the English Language: New York English

This course provides an introduction to the history, structure, and workings of the English language. Students will learn about the major shifts in the history of the English language and the hidden laws that govern the creation of words, sentences, and sound combinations in English. Along the way, they will sharpen their skills in modern English grammar and usage.

As a special topic added to this introduction, the focus of this course is "New York English." The course explores the hidden history of the English language in New York City in order to shed new light on both the workings of language and the social history of the city. The course investigates the development of a distinctive world of language in New York City -- a history that encompasses social class, immigration, culture, economics, and, of course, real estate.

LEC 01	WEDNESDAY	6:05-8:55	ONLINE
	JEAN GRAHAM		

EGL 585.01 Topics in Cultural Studies: WWI through Cultural Studies

World War I has been described as a “literary” war because of the sheer volume of poetry and fiction it inspired. But the war also left its impact on music, the visual arts, consumer culture, and nonfiction: the music hall, cinema, painters, advertisers, photographers and historians all vied to record and interpret the events of 1914-1918. Those who took the war as their subject had to wrestle with numerous questions: how to represent death and destruction without unduly aestheticizing pain and trauma; how to attend to the experiences of individuals caught up in historical events that emphasized collectives (armies, workers, “the nation”); whether and how to confront the tensions created by class, race and gender at home and at the front; and how to present combat to audiences that had largely experienced the war from afar. This course will consider these questions and others as we assess the relationship between historical events and cultural production. We'll read history, poetry (by the well-known officer poets Owen and Sassoon as well as others), and fiction (by well-known writers such as Hemingway and Remarque but also the lesser-known Victor Daly and Helen Zenna Smith), but we'll also discuss films like *The Big Parade* and listen to music popular during the war. Additionally, we'll consider how advertising adapted to the war. Requirements include engaged participation (both via synchronous and asynchronous modes), a presentation, and two papers.

LEC 01	THUR/FLEX	5:30-8:20	ONLINE	CELIA
MARSHIK				

EGL 586.01 Topics in Gender Studies: Ecofeminism, Literature, and Film

Ecofeminism, Literature, and Film will examine theories of ecology and gender (ecofeminism) in literature, film, and media. Ecofeminist philosophy reconceptualizes a historically misogynistic, hierarchical, binary, and mechanistic human relationship to the earth/nature/environment. Students will study and apply ecofeminist philosophy to narrative nonfiction, fiction, media and film. We will also examine the work of women ecologists, scientists, and environmentalists.

LEC 01
HUTNER

MONDAY 6:05-8:55 ONLINE HEIDI

EGL 593.01 Problems in the Teaching of Literature: Literature Instruction and Citizenship Education

This course bridges the gap between the study of literary history and English education by focusing on the most socially-influential site of reader-reception in the recent and contemporary history of the United States: the high school English classroom. As a community of inquiry, we will investigate the historical role of literature instruction in American secondary schools as part of the preparation for American citizenship. We'll explore topics including the responses of English educators to the First and Second World Wars and the Cold War; the opposition between text-centered and reader-response pedagogies; the canon and the push for diversity; and the curricular controversies surrounding particular works, such as Harper Lee's *To Kill a Mockingbird*. The course previews a Summer Seminar for K-12 Educators sponsored by the National Endowment for the Humanities, co-directed by Professor Newman: "[Making the Good Reader and Citizen: A History of Literature Instruction in American Schools](#)," to be held at Stony Brook in July 2021.

SEM 01

FLEX ONLINE ANDREW NEWMAN

EGL 598: Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

EGL 599: Independent Study

Requests for independent studies must be submitted to the Graduate Program Director. English students only. Instructor permission and Graduate Program Director approval required. Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

DOCTORAL LEVEL

EGL 604.01 Problems in Literary Analysis: Teaching in a White Supremacy

White Supremacy is a **system** that values white people and white culture more than it values people and cultures of any other race. Black people in particular are especially negatively affected in this system, from redlining in real estate, to higher interest rates on mortgages, to institutional poverty, to inferior health care, to shorter life expectancies, to less access to all opportunities (especially those that provide access to wealth), and to a far greater likelihood of being accused of and convicted of crimes and significantly more harshly punished for them. None of these facts are debatable, and in many ways they have been laid bare in American politics of the last several years--in particular in the months since the horrifying killing of George Floyd and the dramatic increase in support for #BlackLivesMatter protests.

Critical Race Theorists have helped us to at least begin to understand how the system of White Supremacy functions so powerfully and insidiously with many of the worst elements hidden in plain sight. In this class, we will focus on **the role of pedagogy** in a White Supremacy, especially how traditional pedagogies have helped to strengthen White Supremacy, how pedagogy is subjected to White Supremacy, how pedagogy might be used to make White Supremacy more visible and less powerful, and what teachers who want to eliminate White Supremacy can do right now to contribute to the causes of equity, justice, and liberty.

We will explore together the scholarship of critical race theorists and scholars of White Supremacy, such as Layla F. Saad, Crystal Marie Fleming, Ijeoma Oluo, and Robin DiAngelo, focusing our discussions on our work as teachers and students in educational institutions. We will also read work by teachers who are addressing White Supremacy through curricular approaches and pedagogical models based in antiracist education and culturally responsive pedagogy, including Geneva Smitherman, Keith Gilyard, Vershawn Ashanti Young, April Baker-Bell, Matthew R. Kay, Geneva Gay, Ebony Elizabeth Thomas, David Kirkland, Ernest Morrell, Valerie Kinloch, and others. All eligible students from any department or discipline interested in this work are welcome and encouraged to register.

SEM 01	MONDAY	1:00-3:50	ONLINE	KENNETH
LINDBLOM				

EGL 608.01 Relations of Literature and Other Disciplines: Theories in literature and performance **Performance studies & cognitive approaches to the arts and humanities**

This seminar is designed to introduce graduate students to two important theoretical approaches to arts and humanities analysis: cognitive science and performance studies. Whatever your area of research is, this course will help you probe the strengths and weaknesses of your methodological frame. Just as previous generations were interested in literature as a symptom of history or a symptom of psychological disturbance, many current scholars are now interested in asking questions about what literature actually does to us, rather than what it might *mean*. As Jose Esteban Munoz put it, "Performance studies, as a modality of inquiry, can surpass the play of interpretation and the limits of epistemology and open new ground by focusing on what acts and objects do in a social matrix rather than what they might possibly mean" (365). Cognitive approaches have ranged from perceiving contemporary science debates in the work of literature, to using empirical methods to study reading or dance, to connecting research in the sciences with experiences in the theatre or with literature. Find out what can be gained by an interdisciplinary approach to a disciplinary problem.

The readings for this course will be almost exclusively theoretical and methodological. We will read Diana Taylor, Joseph Roach, and J.L Austin on performance studies and Lisa Zunshine, Mark Turner, and Evelyn Tribble on cognitive approaches. We will then apply these approaches to the literary examples that we are most drawn to. In other words, students will be invited to return to their period or author of interest for applicability.

SEM 01 **TUESDAY 1:15-4:05** **ONLINE** **AMY COOK**

EGL 608.02 **Relations of Literature and Other Disciplines: Genres of the Anthropocene**

Given that the Anthropocene disrupts our sense of stable settings and narrative expectations, genre studies have become increasingly important to eco-criticism and the Environmental Humanities. As Stephanie LeManager notes, “people who might not be expected to care about genre are looking for patterns of expectation and narrative form with which to combat this unsettling era of climate shift and social injury.” As a class, we will approach genre analysis as a literary tool for analyzing structures of expectation, as they might relate to “structures of feeling” (Raymond Williams) and “structures of reference and attitude” (Edward Said). We will also consider how genre is deeply connected to settings and how unstable environments demand new genres and new forms of genre analysis. We will engage novels, short stories and films that work across genres to disrupt and reframe readers expectations, amid social and ecological uncertainty, including work by Han Kang, Helon Habila, Jenny Offill, Indra Sinha, Mohsin Hamid, Ben Lerner, Ling Ma, Jeanette Winterson, Tom McCarthy, Colson Whitehead, Jeff VanderMeer, and Kim Stanley Robinson. We will also draw on a variety of literary and cultural analysis, including work Lauren Berlant, Rob Nixon, Zakiyyah Iman Jackson, Theodore Martin, Jasbir Puar, Anna Tsing, Amitav Ghosh, Stacy Alaimo, Max Moore, Dipesh Chakrabarty, Andreas Malm, Kathryn Yusoff, Mark Fisher, Sara Ahmed, and Rosi Braidotti.

SEM 01 **THURSDAY 1:15-4:05** **ONLINE** **JUSTIN JOHNSTON**

EGL/WRT 614.01 **Topics in Composition and Writing: Feminist Rhetorics**

What makes rhetoric feminist? This course will introduce graduate students to key concepts, theories, debates, and research in feminist rhetorical studies in order to gain a sense of the breadth and depth of the field. We’ll explore a rich array of feminist rhetorical performances from both a historical and global context, including manifestos, petitions, speeches, protests, and complaints, and consider what these productions can teach us about our own rhetorical practices. Students will write weekly responses, deliver a presentation, and develop a final project.

SEM 01 **FLEX ONLINE** **KRISTINA LUCENKO**

EGL 615 **Independent Study**

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

For 2nd year Ph.D. students only. Contact Graduate Program Coordinator for information/permission.

APPT

JEFFREY SANTA ANA

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan..International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 701 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING. DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.

SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

NOTE: All graduate students should obtain advising before they register. MATs should see Dr. Galante. MAs and PhDs should see Dr. Santa Ana or Theresa Spadola.

Important: If you are interested in taking a graduate course that is not EGL or not cross-listed with EGL, you must obtain the permission of the Graduate Program Director--the semester before the course begins. (Just because SOLAR might allow you to register for a non-EGL course does not mean that it can count toward your degree.) Get permission first.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2021

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email. Non-Stony Brook students should refer to the [Summer Session Website](#) for instructions on how to enroll as a non-matriculated student prior to contacting the department for permissions.

SUMMER I (5/24-7/3)

EGL 584.30 Topics in Genre Studies: Shakespeare

This course can satisfy the Shakespeare content area requirement for SBU teacher education students.

This course is designed to re-introduce graduate students to Shakespeare's plays as literature, in history, and as performance. Reading almost exclusively plays, we will concentrate on bringing the verse to life, imagining the historical stagings and contexts, and discussing and analyzing recent films and video clips from theatrical performances. Shakespeare's plays continue to breathe life into our culture and our politics; his work is not a historical artifact but a living tool we use to address questions and concerns we have now. We will also use the plays to understand the changing historical, political, cultural, and social world in which he lived. Plays we will read include: *Henry V*, *As You Like It*, *Titus Andronicus*, *Hamlet*, *Julius Caesar*, & *Much Ado About Nothing*. Some of the questions we will be asking are:

- o What were the conventions used during Shakespeare's times to stage the plays?
- o What elements of the historical/cultural moment can we see in the plays?
- o What is our understanding of the story and themes of each play?
- o What are some tools we can use to bring the verse and plays to life—for ourselves and our students?

LEC 30

ONLINE

AMY COOK

EGL 588.30 Writing Workshop: Narrative Nonfiction

In this creative writing workshop, we will learn about and write in the form of creative nonfiction, or narrative nonfiction (both terms are used). We will read one long creative nonfiction book, and a variety of CNF essays. The creative nonfiction essays we will read will cover assorted topics and styles: race, gender studies, feminism, the environment, birth, death, addiction, science, and history. Creative nonfiction as a form may be

experimental, hybrid, or more “journalistic.” As writers in this course, you will experiment with writing in these different styles.

LEC 30

ONLINE

HEIDI HUTNER

SUMMER II (7/5-8/14)

EGL 587.30 Topics in Race, Ethnic Studies: Magical Realism in the Global South

This course can satisfy the Literature of People of Color or the Non-Western Literature content area requirements for SBU teacher education students. (only one, not both)

This course will examine notions of reality and its artistic representation in works that have been described as “magical realism.” Magical realism refers to narratives in which occurrences of the fantastic, the supernatural, the magical are taken as commonplace, accepted and integrated into the rational and material world of literary realism. By containing the binary between the rational and magical worlds—the term itself an oxymoron—magical realism allows for understanding categories without relying on absolute truth or fixed definitions. Instead, the artistic production leaves space for many truths to exist simultaneously.

Although most texts will come from the Latin American tradition with which magical realism is most often associated, we will read a number of novels, short stories, and theoretical pieces from different cultural contexts in the global south in order to compare the workings of magical realism from within different contact zones and explore the diversity of its philosophical, political, and literary implications. We will also discuss visual arts and their connection to the works we are reading. Possible authors include: Gabriel García Márquez, Jorge, Luis Borges, Isabel Allende, Cristina Garcia, Ben Okri, Toni Morrison and others. This class operates completely online, and, as such, will require a great deal of reading and writing for discussions, formal assignments, and papers.

LEC 30

ONLINE

NICOLE GALANTE

EGL 585.30 Topics in Cultural Studies: The Literature of Hacking

In this course, we will explore the brilliant, profane, psychedelic, and often dangerous literature of hacking and the cybersphere, from the origin of the internet to the present. Topics include cyberpunk, steampunk, ethics, privacy, pseudonymity, postmodernism, zines, and tech subcultures. No prior coding or technological expertise is required.

LEC 30
ELYSE GRAHAM

ONLINE

J.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2021

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email.

MASTER'S LEVEL

EGL/WRT 506.01 Studies in Literary Theory: What it is, why it matters, and where it's headed.

Prerequisite: Enrollment in an English Graduate Program or Composition Studies Certificate Program. Cross-Listed as WRT 506

This course focuses on key critical concepts, theoretical issues, and methodological concerns that have shaped, and continue to shape, the study of literature and culture. Using *Hamlet* and various contemporary cultural touchstones—from the latest meme and monarchy drama to the summer's pop hit and fall's streaming obsession—we will talk about what it means to think about literature/fiction/culture from a theoretical perspective. We will start with a broad introduction and then focus in on some key work from the late 20th and 21st century: e.g., queer theory, performance studies, affect studies, and cognitive approaches. Just as previous generations were interested in literature as a symptom of history or a symptom of psychological disturbance, many current scholars are now interested in asking questions about what literature actually does to us, rather than what it might *mean*. Whatever your area of research is, this course will help you probe the strengths and weaknesses of your methodological frame. The goal of this course is not only to expose students to a range of recent literary and cultural theory, but also to give students the opportunity to fashion their own critical vocabularies or ways of interpreting texts, systems, and lived experiences. We will also generate an archive of sharable/teachable short works of fiction, TV episodes, podcast episodes, memes, news stories, and commercials that will help us illustrate and ground critical concepts in everyday texts.

LEC 01

MONDAY

6:05-8:55 AMY COOK

EGL 584.01 Topics in Genre Studies: The Twilight Zone: Classics of Horror Fiction

Prerequisite: Enrollment in English Graduate Program

This course can satisfy the Pre-colonial content area requirement for SBU teacher education students.

In this course we will discuss a number of seminal works – from Gothic novels to ghost stories and vampire epics – that exploit the oldest and strongest emotion of humankind: fear. We will seek to address a series of questions related both to individual texts and the genre in general. Why are authors and readers drawn to something as disturbing as horror, supernatural or not? How do the gruesome or the macabre become sources of intellectual excitement and aesthetic gratification? How can texts whose intended effect is to shock and distress compel us to confront suppressed instincts, challenge deep-rooted certainties, or reflect on things and ideas that we generally prefer to ignore? In what ways do such literary pieces stem from or respond to the sociocultural environment that gave

rise to them, and how far do they go in their critical engagement with contemporary realities? Do they still have a message to convey today?

LEC 01

THURSDAY 5:45-8:35 NIKOLAOS PANOU

EGL 585.01 Topics in Cultural Studies: Documentary: Film and Society

Prerequisite: Enrollment in English Graduate Program

The last two decades have witnessed an unprecedented development of nonfiction filmmaking. Documentary films have become a major platform for personal expression as well as for social and political advocacy, often combining these two planes. More generally, documentary cinema has become an invaluable barometer of political tensions, concerns over social inequalities and issues related to climate change, among others. This seminar will engage its participants in the study of the history and theory of documentary cinema in order to help us develop an understanding of the whole range of narrative strategies and practices that documentarians have developed since the making of the early 'actualities' through the emergence of digital filmmaking. In a parallel line of investigation, we will examine the potential uses of documentary cinema in classroom instruction.

LEC 01

WEDNESDAY 6:05-8:55 IZA KALINOWSKA-

BLACKWOOD

EGL/WRT 592.01 Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English Graduate Program or Composition Studies Certificate Program

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

SEM 01

TUESDAY

5:45-8:35 PATRICIA DUNN

EGL 598

Thesis Research

Prerequisite: Enrollment in English MA

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 599**Independent Study**

Prerequisite: Enrollment in English MA or Ph.D. programs

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. **Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL**EGL 606.01 Period and Tradition: Literature of 9/11**

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

September 11, 2021, will mark the twentieth anniversary of the 9/11 attacks. In addressing the impact, both immediate and extended, of those attacks, this course will examine the literature of 9/11 with respect to four criteria: trauma, domestication, binarism, and representation. We will begin by exploring the degree to which 9/11 functions as cause or confirmation of trauma in fiction (e.g., Don DeLillo's *Falling Man*, Jonathan Safran Foer's *Extremely Loud & Incredibly Close*, Jess Walter's *The Zero*). We then will turn to examples of works that approach 9/11 by way of indirection, specifically by way of domestic arrangements (e.g., Ken Kalfus's *A Disorder Peculiar to the Country*, Anita Shreve's *A Wedding in December*, Helen Schulman's *A Day at the Beach*, Jay McInerney's *The Good Life*.) From there we will consider the portrayal of the Islamic Other in works written by Muslim authors (e.g., Laila Halaby's *Once in a Promised Land*, Mohsin Hamid's *The Reluctant Fundamentalist*, Shaila Abdulla's *Saffron Dreams*, H. M. Naqvi's *Home Boy*) and non-Muslim authors (e.g., John Updike's *Terrorist*, Andre Dubus III's *The Garden of Last Days*, Amy Waldman's *The Submission*). Finally, we will explore the limits of language, as portrayed in novels that query the efficacy of words at a time when the government is opportunistically manipulating words (e.g., Lynn Sharon Schwartz's *The Writing on the Wall*, Paul Auster's *Man in the Dark*) and extending to those artifacts that presume from the outset that words alone are insufficient to convey the enormity of 9/11 (e.g., Art Spiegelman's *In the Shadow of No Powers*, Scott Blake's *9/11 Flipbook*, and Sid Jacobson and Ernie Colón's *The 9/11 Report: A Graphic Adaptation*). Time permitting, we will examine some of the (relatively few) novels devoted to the war in Iraq (e.g., Kevin Powers's *The Yellow Birds*, David Abrams's *Fobbit*, Ben Fountain's *Billy Flynn's Long Halftime Walk*, Roy Scranton's *War Porn*) in order to consider the question of why the longest military conflict in US history has resulted in the publication of so very few works of fiction to date. NOTE: The titles listed above are intended as a sampling of the works that address the issues the course will cover; a final list of assigned texts will be available over the summer.

**SEM 01
OLSTER**

TUESDAY

1:15-4:05

STACEY

EGL 608.01 Relations of Literature and Other Disciplines: Literature, Medical Humanities, and Disability Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course can satisfy the Non-Western content area requirement for SBU teacher education students.

Well or sick, functioning or beleaguered, it behooves us always to acknowledge and protect the humanity of the mortal human being in our midst. For caretakers, this means not seeing the one afflicted as merely suffering from a *disease*, per se (i.e. an objective pathogenic condition), but also as coping with an *illness* (i.e. the subjective distress, and possibly crisis, which ensues when one's world is disrupted by falling sick). An "ill-ness" refers to the state in which one's every relation to everything in one's life becomes imperiled after one falls ill. When we are sick we are most vulnerable, and arguably most ourselves. Correspondingly, "compassionate care" is anything but a redundancy. For, in order for care to *be* compassionate, the one rendering care must look directly at, and attentively to, the other in need, which is to say, *relationally*. Just what this entails, and how best to harness the virtues of "compassionate care," is the discipline of the *medical humanities*.

While we will all fall ill in our lives---and are guaranteed to know people we love who will fall ill---we are not all equally abled. In this respect, beyond our human existential predicament, there is an additional communal aspect to populations whose chronic experiences meeting the challenges of being variously abled is identity-forming for them while edifying for those who are fully abled. What assumptions about disability are revealed through literary analysis of fiction, memoir, and through the rhetorical analysis of published criticism of such texts? This further subset of issues, which both fall within and go beyond the field of medical humanities, constitute the discipline of *disability studies*.

With regard both to the medical humanities and to disability studies, throughout the semester we will examine literature which brings the reader into the room of the one acutely ailing or living with a chronic condition in order to investigate what life looks like from that person's perspective. To this end, we will look closely at the un-, or only partially solvable, moral dilemmas precipitated by scenarios in which difficult outcomes are imminent, and we will take a hard look at harmful stereotypes in an endeavor to understand the subtle manner in which they came to be. We will, finally, pay some attention to these issues within the context of the ongoing burden of having had to cope with life during the Covid-19 pandemic. We will read a number of classic and contemporary authors in this course, possible examples which include, but are not limited to: Paul Kalanithi, Albert Camus, Francis Peabody, George Bernard Shaw, Leo Tolstoy, Fang Fang, Annie Dillard, Atul Gawande, Margaret Atwood, Eva Kittay, Harriet McBryde Johnson, Michael Bérubé, Alice Wong, Georgina Kleege, John Lee Clark, Petra Kuppers, Kenny Fries, and Jillian Weise.

**SEM 01
FLESCHER**

THURSDAY 1:15-4:05

ANDREW

EGL/WRT 614.30 Topics in Composition and Writing: Digital Surveillance: Rhetoric and Representation

The proliferation of data surveillance has resulted in evermore comprehensive data profiles of citizen-consumers. For example, Acxiom (one of the major data brokers) has profiles on 500

million people worldwide with up to 3,000 data points per person. This data includes “everything from their credit scores to whether they’ve bought medication for incontinence” (Eli Pariser, *The Filter Bubble*). Meanwhile, the public response has largely focused on questions of privacy, often neglecting epistemological questions about how knowledge is produced and by whom. This class will confront data surveillance from two main vantage points. Firstly, we will examine the rhetoric of surveillance to challenge its supposed neutrality and the common claims that “data speaks for itself” and that “if you have nothing to hide, you have nothing to fear” (nsa.gov). In so doing, we will push past questions of privacy to consider how surveillance functions rhetorically to make certain lives legible, intelligible, and sometimes even expendable. Secondly, we will turn toward contemporary literature, film, and new media to theorize how surveillance works to secure power structures, but also how it can be deployed to subvert them. Seminar readings will likely include works by William Gibson, Jennifer Egan, Claudia Rankine, and Mohsin Hamid, as well as critical texts by Gilles Deleuze, David Lyon, Simone Browne, Torin Monahan, Frank Pasquale, and Shoshana Zuboff among others. We will also analyze a selection of popular films and television shows.

Prerequisite: Enrollment in English Ph.D. program or Advanced Graduate Certificate in Teaching Writing program and completion of either EGL/WRT 592 or WRT/EGL 698.

SEM 30

**FLEX ONLINE
KATHERINE JOHNSTON**

EGL 615

Independent Study

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or permission of instructor

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 690

Directed Readings

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01**Methods of Teaching English**

Prerequisite: Permission in English Ph.D. program AND permission of instructor

TUT 01**STAFF**

EGL 697.01**Practicum in Teaching Literature**

Prerequisite: English teaching assistants only

TUT 01**STAFF**

EGL 699**Dissertation Research on Campus**

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700**Dissertation off Campus Domestic**

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701**Dissertation off Campus International**

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan..International students who are in their home country are

not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING.

DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.

SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Spring 2022

MASTER'S LEVEL (500)

EGL/WRT 509.01 Studies in Language & Linguistics - Translation Studies

This module explores how translation has been conceived throughout history and it focuses on how translation practices impact and relate to theory. Students will develop a good knowledge and practice of different types of translation – including interlingual, intralingual, and intersemiotic translation, and grasp the ethical dilemmas that translating entails.

3 credits, graded A-F

LEC 01

WEDNESDAY 6:05-8:55
SIMONE BRIONI

EGL 582.01 Drama Workshop - Theatre in the Classroom

In this seminar, we'll explore elements of the craft of playwriting through hands-on exercises and by reading contemporary plays. We'll then delve into practical applications for these writing exercises across the curriculum.

3 credits, graded A-F

SEM 01	THURSDAY	5:45-8:35	KENNETH
WEITZMAN			

EGL 587.01 Topics in Race, Ethnic Studies - Writing Diasporas: From Contact Zone to Transcolonial Borderzones.

This course provides a historical and critical overview of diaspora studies from the past three decades. By engaging theoretical texts that address issues of ethnic, racial, gender, cultural and national identities complicated by (post)coloniality and the movements of people across the globe, we will examine interdisciplinary and multi-sited approaches toward a rethinking of diaspora experience and identities in the age of globalization and transnationalism. To continue to rethink the diaspora and its implications on our societies as a global phenomenon, we will reflect on various forms of voluntary and forced migrations as represented in literary and cultural texts. By mapping narratives of diaspora onto physical and intellectual sites of contact zones and transcolonial borderzones, we will tease out contesting power relations embedded in the exchange and collaboration among diasporic communities and their host societies. *This course can satisfy the Literature of People of Color or the Non-Western Literature requirement for teacher education students. Consult your advisor for details.*

3 credits, graded A-F

LEC 01	MONDAY	6:05-8:55	EK
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EGL 587.02**Topics in Race, Ethnic Studies: Literacy, Indigeneity and Race**

In American Literature, the educability of persons of Native American and African descent is more than a theme. Since literariness is perhaps the ultimate manifestation of an educated status, in writing by and about Indians and Blacks it is an issue that transcends the page to involve both author and reader, with deep political implications. In this course, we will read treatments of this question by white authors, such as Edgar Rice Borrough's *Tarzan of the Apes* (1914), as well as works by Native- and African American authors, such as Zitkala Ša's *American Indian Stories* (1921) and Frederick Douglass's *Narrative* (1845). Assignments will include secondary source analyses, presentations, and a final paper or research-based lesson plan. *This course can satisfy the Literature of People of Color requirement for teacher education students. Consult your advisor for details.*

3 credits, graded A-F

LEC 02	ONLINE FLEX	ANDREW
NEWMAN		

EGL 598: Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. **Students who plan to take EGL 598 must download the appropriate [form](#) from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F (1 credit on retake only)

TUT	STAFF
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EGL 599: Independent Study

Students who plan to take EGL 599 must download the appropriate [form](#) at the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F

TUT	STAFF
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DOCTORAL LEVEL(600)

EGL 606.01 Period and Tradition: The New Modernist Studies

With the founding of the Modernist Studies Association and the launching of the journal *Modernism/modernity* in the 1990s, the New Modernist Studies began to take shape. One of the initial preoccupations of the field was to interrogate its central term—modernism—and instead of adopting a singular approach or line of argument, the NMS worked to globalize modernism, to synthesize analysis of multiple forms of media, and to recast itself as a field that takes up modernity writ large. While a great deal of energy animates the NMS, it has a significant instability at its core: how/whether to treat modernism as a coherent concept. Some scholars view the moment as one of questioning as opposed to theorizing modernism; others modify the term, using prefixes, qualifiers, or the plural to indicate that the modernism of Eliot and Pound has become multiple, interdisciplinary, and subject to revision. This course has three aims: 1) to introduce students to the New Modernist Studies through surveys of the field; 2) to revisit some of the key texts that lead the field in the direction it takes today; and 3) to read authors and texts that have only entered the “canon” (if we still have one), or are now read differently, in light of NMS scholarship.

3 credits, graded A-F

SEM 01

TUESDAY 1:15-4:05

CELIA MARSHIK

EGL/WRT 614.30 Topics in Composition and Writing: World Rhetorics

In the context of the “global” or “transnational” turn in Rhetoric and Composition/Writing Studies, this course is designed to prepare aspiring writing educators to grapple with emerging needs and opportunities for multilateral exchange of ideas across borders. Readings and discussions will survey and explore rhetorical traditions from around the world, using sample texts, along three axes: *temporal*, where texts are read in their original historical contexts; *spatial*, where geopolitical and social forces are considered; and *ideational*, where texts are read for themes and perspectives. The course culminates in a paper developing a theoretical framework that supports pedagogical approaches or solutions.

3 credits, graded A-F

SEM 01

**FLEX ONLINE
SHYAM SHARMA**

EGL 688.01 Experiential Learning: The PhD in Practice

This course will introduce and encourage students to explore the range of careers and opportunities that a PhD education can provide. As an experiential learning course, the class will be less concerned with theoretical inquiry but instead will have students actively workshop how to translate their educational experiences to a variety of academic and non-academic audiences. This will involve sharing resources with one another, discussing the art of building interpersonal relationships and networks, and attending events of their choosing. In the process we will go over a number of strategies that students can use to approach their coursework, teaching, conferences, c.v. development, public-facing scholarship, and more. **English department students must contact theresa.spadola@stonybrook.edu for permission to enroll in this course. MA and PhD students from all humanities fields are also welcome to join upon instructor approval - contact: timothy.august@stonybrook.edu for permission.**

3 credits, graded A-F

TUT 01

THURSDAY 1:15-4:05

TIMOTHY

AUGUST

EGL 615**Independent Study**

Students who plan to take EGL 615 must download the appropriate [form](#) from the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F

TUT

STAFF

EGL 690**Directed Readings**

For PhD students preparing for General Exams and the Dissertation Prospectus Meeting. **Students who plan to take EGL 690 (Directed Readings) must download the enrollment [form](#) from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 697.01**Practicum in Teaching Literature**

For teaching assistants only. Interested students should speak with their advisor prior to enrolling.

3 credits graded S/U

TUT 01

APPT

TIMOTHY AUGUST

EGL 699**Dissertation Research on Campus**

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 700**Dissertation off Campus Domestic**

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 701

Dissertation off Campus International

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by a mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by the second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

NOTES:

English Students:

All students should meet with an advisor before they register for any courses

Taking courses outside of English: If you are interested in taking a graduate course that is not EGL or not cross-listed with EGL, you must obtain written permission from the Graduate Program Director, the semester before the course begins. Just because SOLAR allows you to register for a non-EGL course does not mean that it can count toward your degree-get permission first.

Non-English Students:

Graduate English courses are open to all English students. Students outside of the English department who would like to take an English course should contact the instructor of the course and the graduate program coordinator for enrollment permissions.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2022

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email. Non-Stony Brook students should refer to the [Summer Session Website](#) for instructions on how to enroll as a non-matriculated student prior to contacting the department for permissions.

SUMMER I (5/23-7/2)

EGL 584.30 Topics in Genre Studies: Shakespeare on Page and Screen

This course can satisfy the Shakespeare content area requirement for SBU teacher education students.

- How or why does revenge work to make things right?
- What's love if one can be tricked into it?
- What's the power of language and stories?

This course is designed to re-introduce graduate students to Shakespeare's plays as literature, in history, and as performance. Reading almost exclusively plays, we will concentrate on bringing the verse to life, imagining the historical stagings and contexts, and discussing and analyzing recent films and video clips from theatrical performances. Shakespeare's plays continue to breathe life into our culture and our politics; his work is not a historical artifact but a living tool we use to address questions and concerns we have now. We will also use the plays to understand the changing historical, political, cultural, and social world in which he lived.

Some of the questions we will be asking are:

- What were the conventions used during Shakespeare's times to stage the plays?
- What elements of the historical/cultural moment can we see in the plays?
- What is our understanding of the story and themes of each play?
- What are some tools we can use to bring the verse and plays to life—for ourselves and our students?

LEC 30

ONLINE/FLEX

AMY COOK

EGL 586.30 Topics In Gender Studies: Environmental Literature & Film

This course can satisfy the Literature of People of Color or the Non-Western Literature content area requirements for SBU teacher education students. (only one, not both)

This course will review contemporary environmental literature and film through various "multi" cultural perspectives. Literature covered will include transcendentalist essays,

utopian/dystopian novels and film, ecofeminist fiction and film, environmental nonfiction and journalism, as well as literature and film that addresses environmental racism. Through literature and film (and other media), we will take a deep dive into environmental issues including climate change; toxic pollution; plastic pollution; water rights; nuclear power, weapons and waste; animal rights; environmental racism; ecofeminist philosophy; environmental activism and more. Students will write one long essay and take a final exam.

LEC 30

**ONLINE/FLEX
HEIDI HUTNER**

SUMMER II (7/5-8/13)

EGL 585.30 Topics in Cultural Studies: Cyberpunk & Hacking in Literature

In this course, we will explore the brilliant, profane, psychedelic, and often dangerous literature of hacking and the cybersphere, from the origin of mechanical computing to the present. Topics include cyberpunk, steampunk, ethics, privacy, pseudonymity, postmodernism, zines, and tech subcultures. No prior coding or technological expertise is required.

**LEC 30
ELYSE GRAHAM**

ONLINE

J.

EGL 587.30 Topics in Race, Ethnic Studies: Narratives of Diaspora in American History

Students will identify and analyze themes of diaspora in American History through newspapers, documents, and literatures published in America. The course will trace the literary works issuing from the arc of American slavery as well as themes and works from other diasporic populations in American immigration history. Despite the focus on American history, this course will nonetheless prepare students to confidently identify examples of diaspora in world history and some of the root causes underpinning the physical and cultural displacement of peoples worldwide.

This is a fully asynchronous online course that will make heavy use of student participation in online discussions, online resources and archives, and online delivery of course materials, lectures etc.

This course can satisfy the Literature of People of Color or the Non-Western Literature content area

requirements for SBU teacher education students. (only one, not both)

LEC 30

BRANDI SO

ONLINE FLEX

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2022

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email.

MASTER'S LEVEL

EGL/WRT 506.01 Studies in Literary Theory:

Prerequisite: Enrollment in an English Graduate Program or Composition Studies Certificate Program. Cross-Listed as WRT 506

87853
MANNING

LEC 01

WED 6:05-9:00 PETER

EGL 585.01 Topics in Cultural Studies: Fiction in the Culture Wars

Prerequisite: Enrollment in English Graduate Program

What can we do with Mark Twain's *The Adventures of Huckleberry Finn* (1884) and Harper Lee's *To Kill a Mockingbird* (1960) in 2022? We can, as Gerald Graff enjoined in *Beyond the Culture Wars* (1993), teach the conflicts. This course will comprise a series of case studies, focusing on different historical phases in the controversies surrounding these two books, broaching topics such as reception study, canon formation, fiction and empathy, and the role of literary study in civil rights and antiracism. As participants in an asynchronous, online course, students will become familiar with digital tools, and be expected to contribute blog posts, join weekly discussion threads, and complete a final project (which may be a formal paper or research-based lesson plan).

93093
NEWMAN

LEC 01

ONLINE FLEXANDREW

EGL 587.01 Topics in Race, Ethnic Studies: Queer Ecologies: Race, Gender, Sexuality, and the Environment in Literature and Culture

Prerequisite: Enrollment in English Graduate Program

This course can satisfy the Literature of People of Color or the Non-Western Literature content area requirements for SBU teacher education students. (only one, not both)

This graduate seminar uses ecocriticism and queer theory as its critical lens to explore the concept of queer ecologies in relation to race, gender, sexuality, and the environment in recent literature and culture. As understood and defined in ecocriticism and the environmental humanities, the term queer ecology refers to interdisciplinary scholarly practices that reimagine nature, biology, and sexuality in light of queer theory. As Catriona Sandilands explains, "queer ecology currently highlights the complexity of contemporary biopolitics [as conceptualized by Michel Foucault], draws important

connections between the material and cultural dimensions of environmental issues, and insists on an articulatory practice in which sex and nature are understood in light of multiple trajectories of power and matter” (“Queer Ecology” in *Keywords for Environmental Studies*). Queer ecology upends and resists heterosexist concepts of nature and the natural, drawing from a diverse array of disciplines, including the natural and biological sciences, environmental justice, ecofeminism, and queer studies. At its heart, queer ecology deconstructs various hierarchical binaries and dichotomies that exist particularly within Western human notions of nature and culture. This seminar examines literature and prose (fiction and nonfiction) and films that feature a variety of modern and contemporary representations of human and nonhuman or more-than-human relations in the context of race, gender, sexuality, and the environment. We will examine and explore cultural works (our course’s textual and visual materials) through a queer ecologies critical lens to reimagine nature, biology, and sexuality in light of queer theory. Our goal will be to produce new critical understandings through the lenses of ecocriticism and queer theory as we read and discuss the cultural works for our class.

95799

LEC 01

THUR

5:45-8:35

JEFFREY SANTA ANA

EGL/WRT 592.01 Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English Graduate Program or Composition Studies Certificate Program

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

82012
DUNN

LEC 01

TUE 5:45-8:40 PATRICIA

EGL 598

Thesis Research

Prerequisite: Enrollment in English MA

Writing a master’s thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 599

Independent Study

Prerequisite: Enrollment in English MA or Ph.D. programs

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. **Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL

EGL 600.01 The Discipline of Literary Studies: Proseminar

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

This course surveys various approaches to literary study, in sections concerned with textual criticism, the history of the book, genetic criticism, reader-response theory, new criticism, structuralism, poststructuralism, cultural studies, feminism, marxism, psychoanalysis, ecocriticism, digital humanities, and more. Students will select one literary text to use as a case study upon which to apply the methodologies and theories we'll be studying over the course of the semester. Regular participation and in-class presentations, four short papers, and one panel presentation are required.

**95798
RUBENSTEIN**

SEM 01

MON 1:15-4:05 MICHAEL

EGL 608.01 Relations of Literature and Other Disciplines: Food, Literature, and the Origins of Cultural Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

Course Description:

This course will familiarize students with the origins and central concerns of the discipline of Cultural Studies. Taking food, cooking, and eating as our object we will consider how notions of ethnicity, gender, the environment, the body, and the global are crafted through culinary documents. This includes a close examination of the role that literature plays in representing intimate practices like eating, and a consideration of the productive tensions that exist between Cultural Studies and fields that revolve around aesthetic judgment. Spanning the high and low, the popular and the political, as well as the personal and the social, we will develop methodologies and practices to read across various media forms and genres, like films, memoirs, television, poetry, cookbooks, restaurant reviews, and academic theory. Specifically, we will engage the writing and/or creative work produced by Arjun Appadurai, Roland Barthes, Jean-Anthelme Brillat-Savarin, Rey Chow, Luce Giard, Stuart Hall, Ben Highmore, Juzo Itami, Henri Lefebvre, Anita Mannur, Francis Mulhern, Georg Simmel, Monique Truong, Fred Wah, Raymond Williams, Jihyun Yun, Michelle Zauner, and more.

93068

SEM 01

THUR

1:15-4:05

TIMOTHY AUGUST

EGL/WRT 614.30 Topics in Composition and Writing: Anthropocene Now: Rhetoric of the Environment

Prerequisite: Enrollment in English Ph.D. program or Advanced Graduate Certificate in Teaching Writing program and completion of either EGL/WRT 592 or WRT/EGL 698.

The Anthropocene has ushered in what feminist scholar Rosi Braidotti has termed the “age of the Anthropomeme.” The proliferation of terms to refer to our current geologic time, from the Anthrobscene and Capitalocene to the Chthulucene and Plantationcene, suggests scholars’ difficulty, in the Sciences and the Humanities, to make sense of the extent of humans’ effect on the Earth’s geology and ecology. With this challenge in mind, our course will examine the rhetoric of the Anthropocene and climate change, thinking about how humans relate to the environment on a social, political, cultural, and geological scale. We will interrogate how language and image mediate our relationship to the planet to understand, explain, and argue about contemporary environmental crises. Situated at the juncture of rhetoric and representation, our course will look to environmental rhetorical practices as well as contemporary literature and film to tackle topics such as: history/ies of climate discourse of the Global North and the Global South, colonialism and ecocriticism, environmental racism, climate advocacy and environmental justice, and environmental literacy. Seminar readings may include works by Ken Saro-Wiwa, Indra Sinha, Ruth Ozeki and Todd Haynes, as well as critical texts by Amitav Ghosh, Dipesh Chakrabarty, Rachel Carson, Elizabeth Kolbert, Rob Nixon, Ursula Heise, Anna Tsing, Derek Owens and Peter Goggin.

**87853
SANTOS**

SEM 30

ONLINE/FLEX SARA

EGL 615

Independent Study

Prerequisite: Enrollment in English MA, Ph.D. or MAT Programs or permission of instructor

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 690

Directed Readings

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01**Methods of Teaching English**

Prerequisite: Permission in English Ph.D. program AND permission of instructor

TUT 01**STAFF**

EGL 697.01**Practicum in Teaching Literature**

Prerequisite: English teaching assistants only

TUT 01**STAFF**

EGL 699**Dissertation Research on Campus**

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700**Dissertation off Campus Domestic**

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701**Dissertation off Campus International**

Prerequisite: Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan..International students who are in their home country are

not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING.

DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.

SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Spring 2023

MASTER'S LEVEL (500)

EGL/WRT 509.01 Studies in Language & Linguistics - *New York English*

This course provides an introduction to the history and workings of the English language. Students will learn about major shifts in the history of the English language and the hidden laws that govern the creation of words, sentences, and sound combinations in English. Along the way, they will sharpen their skills in modern English grammar and usage.

As a special topic for this introduction, the focus of this course is “New York English.” The course explores the history of the English language in New York City in order to illuminate both the workings of language and the social history of the city. We will investigate the development of a distinctive world of language in New York City—a history that encompasses social class, immigration, culture, economics, and, of course, real estate.

3 credits, graded A-F

LEC 01

ONLINE ASYNCH

J. ELYSE GRAHAM

EGL 586.01 Topics in Gender Studies- *Ecofeminism, Environmental Racism, Literature, and Film*

Ecofeminism, Literature, and Film will examine the connections among feminism and race in literature, film, ecocriticism, ecology, and the environment. We will study theories of intersectionality focused on ecofeminism and environmental racism (environmental justice). We will delve into literature, film, science studies, socio-politics, and history that address climate change, toxic pollution, and nuclearity. We will study these ecofeminist and environmental justice concepts through the lens of poetry, creative nonfiction, fiction, and films. Literature to be read will include work by Alice Walker, Ana Castillo, Barbara Kingsolver, Octavia Butler, Ntozake Shange, Kirsten Iverson, among others. Films will include: *Silkwood*, *Five*, *Radium Girls*, *On the Beach*, *Erin Brockovich*, *Children of Men*, and more.

**This course can satisfy the non-western literature or literature of people of color requirement for teacher education students.*

3 credits, graded A-F

LEC 01

MONDAY

6:05-8:55 PM

HEIDI

HUTNER

EGL 587.01 Topics in Race, Ethnic Studies - *Postcolonial Narratives*

During the second-half of the 20th-century the world experienced the dramatic, incomplete, dismantling of several major European empires and the proliferation of newly independent post-colonial states— including decolonized portions of Africa, the Middle-East, and the Caribbean. Significantly, these nations have since

navigated and negotiated within a world-system still dominated by the interests of western powers. From Cold War struggles to new systems international banking, from new farming practices to the formation of a “new world order” centered around the logic and logistics of “free trade,” postcolonial narratives critically examine and invent alternative meanings and modes of living through such histories. In this course we will explore a selection of writers, literary critics, and activists who engage these still unfolding processes and the attendant issues of individual and collective belonging, ecological destruction, migration, exile, refuge, pleasure, and neo-colonialism. We will read literary works by authors such as J.M Coetzee, Doris Lessing, Jamaica Kincaid, Indra Sinha, Tayeb Salih, Mohsin Hamid, NoViolet Bulawayo as well as critical texts by Franz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Achilles Mbembe, Jasbir Puar, Zakiyah Iman Jackson, Rob Nixon, Robert Young, Kathryn Yusoff, Anne McClintock, Alexander Weheliye, and others.

**This course can satisfy the non-western literature or literature of people of color requirement for teacher education students.*

3 credits, graded A-F

LEC 01

**WEDNESDAY 6:05-8:55 PM
JUSTIN JOHNSTON**

EGL 588.01 Writing Workshop: Translation Studies: Translation and Adaptation Studies

This module explores how translation has been conceived throughout history and it focuses on how translation practices impact and relate to theory. Students will develop a good knowledge and practice of different types of translation – including interlingual, intralingual, and intersemiotic translation –, and grasp the ethical dilemmas that translating entails.

3 credits, graded A-F

LEC 01

BRIONI

THURSDAY

5:45-8:35 PM

SIMONE

EGL/WRT 592.01 Problems in Teaching Writing or Composition: Mentoring Writers

Advanced study of theories and approaches to the teaching of writing. Building on the understanding that writing is a recursive process (a cycle of planning, drafting, revising, and editing), students learn to analyze and problem-solve issues that become barriers for effective writing and communication. Students learn to understand and differentiate rhetorical, ethical, social justice, and political issues surrounding the mentoring of writers. There is extensive analysis of the differences among various approaches, debates, and ethical issues in a variety of rhetorical contexts and courses that involve writing. This course is designed for those who are, or will be, teaching courses that involve writing.

3 credits, graded A-F

LEC 01

MONDAY

4:25-7:15 PM

PATRICIA DUNN

EGL 598: Thesis Research

Writing a master’s thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. **Students who plan to take EGL 598 must download the appropriate [form](#) from the English department website.**

Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F (1 credit on retake only)

TUT

STAFF

EGL 599: Independent Study

Students who plan to take EGL 599 must download the appropriate [form](#) at the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F

TUT

STAFF

DOCTORAL LEVEL(600)

EGL 603.01

Problems in Literary Theory and Criticism: Animal Souls: Theory, Science,

Literature

This class has three parts, which map onto three convergent goals. In the first, we'll anchor ourselves in recent lines of thought in animal studies, ecocriticism, new materialisms, and enactionism, assessing the various ways these approaches aim to open up new perspectives on the distinction between animate and inanimate, or that between human and animal, or that between the living being and its world. The remaining two parts of the course look at two longer histories, one from the history of science, the other from literary history. In the history of science, we'll focus on a concept inherited from antiquity, elaborated in the Middle Ages, and unfolded in and after the seventeenth century in a series of natural-philosophical and scientific programs: the "animal soul," sometimes called the "sensitive soul," the embodied seat of sensation, passion, imagination, and various basic cognitive processes seen as being shared by both humans and animals. The animal soul invites questions about the line between human and animal and about that between the living being and its world, but also about the line between the animate—literally, "ensouled"—and inanimate. It provides the animating core for a history of early modern vitalisms and sciences of life. The third section of the course investigates three moments when versions of vitalism informed the literary imagination: one defined by the early modern reception of Lucretius and represented in works by Edmund Spenser and John Milton; the next—the moment of the culture of sensibility—represented by Laurence Sterne's *Tristram Shandy*; and the third embodied in Mary Shelley's *Frankenstein*, which threads its exploration of vital matter around a gothic fiction of reanimation.

3 credits, graded A-F

SEM 01

TUESDAY 1:15-4:05

BENEDICT

ROBINSON

EGL 608.01

Relations of Literature and Other Disciplines: Traveling People, Traveling

Cultures

As a result of global and transnational activities, the movement of people and cultures across the globe has engendered a non-homogenous traffic between people and cultures from different geopolitical locales. When people and cultures come into contact, goods and ideas are exchanged and negotiated, often mediated through acts of translation. Translation, in this case, is more than a simple practice of linguistic exchange. It involves the circulation of meanings and the negotiation of difference through the production and reproduction of cultures in contact. This dynamic energy of cultural (re)productivity enables individuals and cultures to creatively participate in global and transnational systems of exchange. This seminar examines transnational and global systems of power via various modes of cultural production in art, literature, and media. We will focus on issues of local and global migration, the (un)translatability of national traditions, cultural (re)negotiations, and the translational/transnational politics of circulation to engage in an interdisciplinary investigation of the movement of people and cultures.

3 credits, graded A-F

SEM 01

MONDAY 1:15-4:05

ENG KIONG

TAN

EGL/WRT 614.30 Topics in Composition and Writing: Life/Writing: Form/Genre

This course will explore the expansive genre of life narrative with a focus on two popular subgenres—the contemporary memoir and the personal essay—to consider the relations between historical, political, and social context and the personal identities (gender, sexuality, race, class, disability, culture, and region) that shape the narrating self. We will examine how forms -- rhetorical, generic, aesthetic, and social forms -- contain and organize our individual and social lives, and how writers and rhetors explicitly and creatively evoke and undermine conceptions of form in their writing and speaking. We will read memoirs and personal essays by bell hooks, Jamaica Kincaid, Hazel V. Carby, Christina Crosby, Robin Wall Kimmerer, and others, as well as critical and theoretical texts on topics such as ethics, embodiment, agency, and interdependence, and consider what these texts can teach us in our own writing and teaching practices. Students will write weekly responses to generate class conversation, compose a genre/formal analysis, and develop a final project/essay.

3 credits, graded A-F

SEM 30

**ONLINE ASYNCH
KRISTINA LUCENKO**

EGL 615 Independent Study

Students who plan to take EGL 615 must download the appropriate [form](#) from the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F

TUT

STAFF

EGL 690 Directed Readings

For PhD students preparing for General Exams and the Dissertation Prospectus Meeting. **Students who plan to take EGL 690 (Directed Readings) must download the enrollment [form](#) from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 697.01 Practicum in Teaching Literature

For teaching assistants only. Interested students should speak with their advisor prior to enrolling.

3 credits graded S/U

TUT 01

APPT TIMOTHY

EGL 699 **Dissertation Research On-Campus**

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 700 **Dissertation Research Off-Campus Domestic**

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 701 **Dissertation Research Off-Campus International**

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by a mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by the second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

NOTES:

English Students:

All students should meet with an advisor before they register for any courses

Taking courses outside of English: If you are interested in taking a graduate course that is not EGL or not cross-listed with EGL, you must obtain written permission from the Graduate Program Director, the semester before the course begins. Just because SOLAR allows you to register for a non-EGL course does not mean that it can count toward your degree-get permission first.

Non-English Students:

Graduate English courses are open to all English students. Students outside of the English department who would like to take an English course should contact the instructor of the course and the graduate program coordinator for enrollment permissions.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2023

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email. Non-Stony Brook students should refer to the [Summer Session Website](#) for instructions on how to enroll as a non-matriculated student prior to contacting the department for permissions.

SUMMER I (5/22-7/3)

EGL 584.30 Topics in Genre Studies: Reading Shakespeare: Scholarly, Creative, and Pedagogical Approaches

This course can satisfy the Shakespeare content area requirement for teacher education students and the pre-1800 content area for MA students.

This course reintroduces graduate students to Shakespeare's works: as texts to be read, as plays to be performed, and as historical and cultural artifacts to be studied and taught. We will read his plays in conjunction with select criticism to give you a preliminary sense of their rich histories of performance and interpretation. We will analyze recent performances to explore the possibilities, and challenges, of adapting Shakespeare today. We will also consider current trends in Shakespeare scholarship that seek to (re)evaluate the bard through the lenses of postcolonial theory, women's and gender studies, queer theory, and critical race studies. And we will discover ways in which Shakespeare's works might be taught in the high school and college classrooms of today. Assignments include weekly reading responses and a final project tailored to your interests as burgeoning scholars, creative writers, and teachers.

LEC 30

ONLINE/FLEX

BERNARD KRUMM

EGL 587.30: Topics in Race, Ethnic Studies: Drawing Asia and Asian America

With a focus on Asian and Asian American graphic narratives, this course will look at how the comics medium is conducive to stories of lived experiences, and how the visual grammar of the medium enables exploration of identity, intergenerational memory, and belonging. We will study how art becomes an exploratory tool, and how the personal becomes a window into larger social issues. In addition to Asian American cartoonists such as Thi Bui, Chanel Miller, Lynda Barry, we will also study comics (of various lengths and styles) by cartoonists from Malaysia (Max Loh), South Korea (Keum Suk Gendry-Kim), Japan (Murasaki Yamada), and India (Malik Sajad).

To explore the versatility of the comics medium, we will visually annotate pages from several comics. We will learn how to integrate creative data visualization into graphic narratives. The final project can be an analytical paper pertaining to the scope of the class, or a short creative non-fiction comic.

No drawing or design experience is necessary to be successful in this class. We will concern ourselves

not with aesthetics but with the efficacy of image-textual communication.

This course can satisfy the Literature of People of Color or the Non-Western Literature content area requirements for SBU teacher education students. (only one, not both)

LEC 30

**ONLINE/FLEX
SOHINI SEN**

SUMMER II (7/10-8/19)

EGL 584.30 Topics in Genre Studies: Precarious Presents, Uncertain Futures: Horror Science Fiction

Ecological disasters. Colonizing aliens. Dystopian fascist regimes. Technological and biological surveillance. Losing control of brains and bodies. In this course, we will explore how speculative fiction enables us to envision probable and improbable futures as a tool for contending with fears about our precarious present. Throughout the summer session, we will analyze anglophone and non-western horror science fiction films, like *Annihilation* (2018), *Get Out* (2017), *The Invisible Man* (2020), *The Host* (2006), and *Gaia* (2021), putting them in conversation with a range of thinkers and philosophers, like Tim Morton, Donna Haraway, Wendy Brown, Sianne Ngai, Michel Foucault, and Elizabeth Gross. In weekly blog posts, we will interrogate how these films reflect, reveal, and dissect our anxieties about economic systems, anthropocentric environmental destruction, and the boundaries between bodies, identities, and nation states. The session will culminate in students writing a conference-length paper about films and topics addressed in the course.

This course can satisfy the Literature of People of Color or the Non-Western Literature content area requirements for SBU teacher education students. (only one, not both)

**LEC 30
HAUTSCH**

ONLINE

JESSICA

EGL 585.30 Topics in Cultural Studies: Digital Humanities

Technology has been developing at a rapid pace; it often seems an impossible task to keep up with these changes. This course offers us an opportunity to pause to take stock of, explore, and critique these changes as they've come to shape the field of Digital Humanities (DH). Following a brief introduction to this area of study, our course will highlight a number of entry points for how we, ourselves, might engage with DH methods in our own scholarship.

The methods we'll focus on in this course include distant reading, data visualization, stylometry, and network analysis. Born-digital texts, ranging from databases to e-poetry, will also feature within the scope of the course. We will be adopting a project-based approach to our learning; this means that you will be engaging with a series of methods through hands-on practice and applying the ideas we'll be exploring by creating a number of lower-stakes DH projects. This course is designed to allow each participant of the class to pursue their own unique areas of interest, bringing DH methods into

conversation with their ongoing scholarship. While no experience with coding is needed whatsoever for this course, we will be adopting a DIY, hacker-ethic approach to engage with simple coding functions.

LEC 30
HEGGESTAD

ONLINE FLEX

JON

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2023

If you need permissions to enroll, please contact theresa.spadola@stonybrook.edu and include your ID number in your email.

MASTER'S LEVEL

EGL 506.01 Studies in Literary Theory: what it is, why it matters, and where it's headed.

Prerequisite: Enrollment in an English Graduate Program or Composition Studies Certificate Program.

This course focuses on key critical concepts, theoretical issues, and methodological concerns that have shaped, and continue to shape, the study of literature and culture. Using Hamlet and various contemporary cultural touchstones--from the latest meme and monarchy drama to the summer's pop hit and fall's streaming obsession—we will talk about what it means to think about literature/fiction/culture from a theoretical perspective. We will start with a broad introduction and then focus in on some key work from the late 20th and 21st century: e.g., performance studies, affect studies, and cognitive approaches. Just as previous generations were interested in literature as a symptom of history or a symptom of psychological disturbance, many current scholars are now interested in asking questions about what literature actually does to us, rather than what it might mean. Whatever your area of research is, this course will help you probe the strengths and weaknesses of your methodological frame. The goal of this course is not only to expose students to a range of recent literary and cultural theory, but also to give students the opportunity to fashion their own critical vocabularies or ways of interpreting texts, systems, and lived experiences. We will also generate an archive of sharable/teachable short works of fiction, TV & podcast episodes, memes, news stories, and commercials that will help us illustrate and ground critical concepts in everyday texts.

87466
COOK

LEC 01

WED 5:30-8:20

AMY

EGL 509.01 Studies in Language & Linguistics: History of the English Language

Prerequisite: Enrollment in an English Graduate Program or Composition Studies Certificate Program.

The course explores the historical development of the English language. The focus is on Old and Middle English texts (e.g., Cædmon's Hymn, The Battle of Maldon, excerpts from Geoffrey Chaucer's General Prologue to The Canterbury Tales), which students will translate and analyze with an emphasis on grammar, syntax, and the development of English vocabulary. Students are expected to become familiar with earlier forms of the language and use linguistic and grammatical concepts necessary to understand the evolution of English. Two six-page papers are required, the first a translation and analysis of Old English, the second a translation and analysis of Middle English text.

96659
CURRIE

LEC 01

ONLINE

FLEX

ED

EGL 584.30 Topics in Genre Studies: Chaucer

Prerequisite: Enrollment in an English Graduate Program

A close reading of the *Canterbury Tales* in Middle English, with a focus on the nature of irony, truth, evil, faith, and love in Chaucer's poetry. There will be reports, papers, an exam, and quizzes. No prior knowledge of Middle English is required.

**87094
8:20**

**LEC 30
STEPHEN SPECTOR**

ONLINE/THUR 5:30-

EGL 587.01 Topics in Race, Ethnic Studies: Theories of World Literature & Global Culture

Prerequisite: Enrollment in English Graduate Program or Composition Studies Certificate Program.

This course tracks the formation of world literature both as an idea and discipline, while considering how comparison underwrites the very idea of global culture. Our objectives in this seminar will be twofold. The first part of the course will focus on the intertwined history of world, postcolonial, and comparative literature, surveying foundational texts in these fields. The second part will address three major axes of critical debate facing world literature in the present moment: 1) Methods of comparison and translation, 2) Studies of the global, postcolonial, and non-western, 3) The place of world literature within institutional spaces and disciplinary systems. Readings include selections from: Walter Benjamin, Stephanie Black, Pascale Casanova, Pheng Cheah, Rey Chow, Edwidge Danticat, David Damrosch, Édouard Glissant, Moshin Hamid, Jamaica Kincaid, Franco Moretti, David Palumbo-Liu, Salman Rushdie, Edward Said, Tayeb Salih, and Rene Wellek.

88932

**LEC 01
TIMOTHY AUGUST**

MON 5:30-8:20

EGL 592.01 Problems in Teaching Writing or Composition

Prerequisite: Enrollment in English Graduate Program or Composition Studies Certificate Program.

This course explores the complex nature of writing pedagogy through the lens of both theory and practice. Writing is both a social and cognitive process and requires a shared understanding between readers and writers about its purposes and form, rhetorical modes, and language skills. Since much of writing is learned in schools, classroom practices are critical to the development of student writers. Learning to write involves engagement with authentic writing experiences that cultivate understanding of one's identity and prepare students to participate in the many discourses they will encounter outside the classroom. Schools are largely responsible for teaching students how to write, yet several factors can inhibit the implementation of effective writing instruction, most notably instructional practices, teacher preparation, and long-held beliefs about writing. Thus, in this course we will examine methods of writing instruction that work, exemplary teaching methodologies, and beliefs about writing that contribute to teacher effectiveness. Equity literacy, adaptations for English language learners and students with disabilities as well as enrichment and remediation approaches

are also addressed in the course.

81789

SEM 01

ONLINE

FLEX

KAREN BUECHNER

EGL 598

Thesis Research

Prerequisite: Enrollment in English MA. Permission Required.

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 598 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 599

Independent Study

Prerequisite: Enrollment in English Graduate Programs. Permission Required.

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. **Students who plan to take EGL 599 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

DOCTORAL LEVEL

EGL 600.01 The Discipline of Literary Studies: Proseminar

Prerequisite: Enrollment in English Ph.D. program

“Theories permit consciousness to ‘jump over its own shadow,’ to leave behind the given, to represent the transcendent, yet, as is self-evident, only in symbols.”

--Hermann Weyl, mathematician and physicist

This proseminar will be an inquiry into how our field has come to be, and, as such, will be the basis for an advanced understanding about what defines our profession and the disciplines and transdisciplines it encompasses. Partly, it will be an introduction to critical analysis, including theoretical and methodological approaches; and partly, it will be an orientation to the profession and its careers both in the academy and outside it. Faculty members will speak on their own scholarship and professional experiences through the course of the semester. We will pursue the topic with the help of a textbook reader in literary and cultural studies. From there, variety will be our goal, as we

will discuss poems, dialogues, letters, essays, journalism, film, documentaries, and a wide array of musical genres.

88931
WERTHEIMER

SEM 01

TUE 1:00-3:50 ERIC

EGL 608.01 Relations of Literature and Other Disciplines: Literature, Medical Humanities, and Disability Studies

Prerequisite: Enrollment in English Ph.D. program or permission of instructor

Well or sick, functioning or beleaguered, it behooves us always to acknowledge and protect the humanity of the mortal human being in our midst. For caretakers, this means not seeing the one afflicted as merely suffering from a disease, per se (i.e. an objective pathogenic condition), but also as coping with an illness (i.e. the subjective distress, and possibly crisis, which ensues when one's world is disrupted by falling sick). An "ill-ness" refers to the state in which one's every relation to everything in one's life becomes imperiled after one falls ill. When we are sick we are most vulnerable, and arguably most ourselves. Correspondingly, "compassionate care" is anything but a redundancy. For, in order for care to be compassionate, the one rendering care must look directly at, and attentively to, the other in need, which is to say, relationally. Just what this entails, and how best to harness the virtues of "compassionate care," is the discipline of the medical humanities.

While we will all fall ill in our lives---and are guaranteed to know people we love who will fall ill---we are not all equally abled. In this respect, beyond our human existential predicament, there is an additional communal aspect to populations whose chronic experiences meeting the challenges of being variously abled is identity-forming for them while edifying for those who are fully abled. What assumptions about disability are revealed through literary analysis of fiction, memoir, and through the rhetorical analysis of published criticism of such texts? This further subset of issues, which both fall within and go beyond the field of medical humanities, constitute the discipline of disability studies.

With regard both to the medical humanities and to disability studies, throughout the semester we will examine literature which brings the reader into the room of the one acutely ailing or living with a chronic condition in order to investigate what life looks like from that person's perspective. To this end, we will look closely at the un-, or only partially solvable, moral dilemmas precipitated by scenarios in which difficult outcomes are imminent, and we will take a hard look at harmful stereotypes in an endeavor to understand the subtle manner in which they came to be. We will, finally, pay some attention to these issues within the context of the ongoing burden of having had to cope with life during the Covid-19 pandemic. We will read a number of classic and contemporary authors in this course, possible examples which include, but are not limited to: Paul Kalanithi, Albert Camus, Francis Peabody, George Bernard Shaw, Leo Tolstoy, Fang Fang, Annie Dillard, Atul Gawande, Margaret Atwood, Eva Kittay, Harriet McBryde Johnson, Michael Bérubé, Alice Wong, Georgina Kleege, and John Lee Clark.

88100

SEM 01

THUR

1:00-3:50

ANDREW FLESCHER

WRT 614.30 Topics in Composition and Writing: Multimodal Rhetoric

How do we define literacy—our own and others’—in a world that is infused with multimodal rhetoric? We will explore texts created in a range of modalities (visual, aural, linguistic, spatial, and gestural) that are meant to be consumed through either digital media or other innovative forms of media. We will also look at how multimodal rhetorics are used to build and maintain environments, especially online/virtual/hybrid spaces, within which engagement and persuasion may take place. Examples may include blogspaces, social media, installations, performance art, video games, augmented reality, and alternative reality games. Students will take turns leading on various assigned texts, and then draw from readings and discussion as well as their own independent research to produce a final project. Class members will have the opportunity to engage a specific issue in depth through a final project, which usually consists of a complementary essay and multimodal presentation. Readings include work from Jonathan Alexander's *Unruly Rhetorics*, Alexandra Hidalgo's *Camera Rhetorica*, Douglas Eyman's *Digital Rhetoric: Theory, Method, Practice*, and Foss/Griffin's texts on invitational rhetoric.

86912
DAVIDSON

SEM 30

ONLINE/FLEX CYNTHIA

EGL 615

Independent Study

Permission Required

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Director approval required. **Students who plan to take EGL 615 must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 690

Directed Readings

Prerequisite: Enrollment in English Ph.D. program. Permission Required

For G4 students studying for exams and working on the Dissertation Prospectus Meeting. Full-time students need 9 credits. **Students who plan to take EGL 690 (Directed Readings) must download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

STAFF

EGL 695.01

Methods of Teaching English

Prerequisite: Enrollment in English Ph.D. program. Permission Required

TUT 01

STAFF

EGL 697.01

Practicum in Teaching Literature

Prerequisite: Enrollment in English Ph.D. program. Permission Required

TUT 01

STAFF

EGL 699

Dissertation Research on Campus

Prerequisite: Enrollment in English Ph.D. program. Permission Required. Must be advanced to candidacy (G5)

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 700

Dissertation off Campus Domestic

Prerequisite: Enrollment in English Ph.D. program. Permission Required. Must be advanced to candidacy (G5)

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

EGL 701

Dissertation off Campus International

Prerequisite: Enrollment in English Ph.D. program. Permission Required. Must be advanced to candidacy (G5)

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan..International students who are in their home country are not covered by mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a

waiver by second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form at the English department website. Full-time students need 9 credits. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director.** This form then goes to the Graduate Program Coordinator who issues permission to enroll.

STAFF

IF YOU PLAN TO REGISTER FOR EGL 599, 615, 690, 699, 700 or 701, YOU MUST REGISTER WITH A FACULTY MEMBER WHO IS TEACHING.

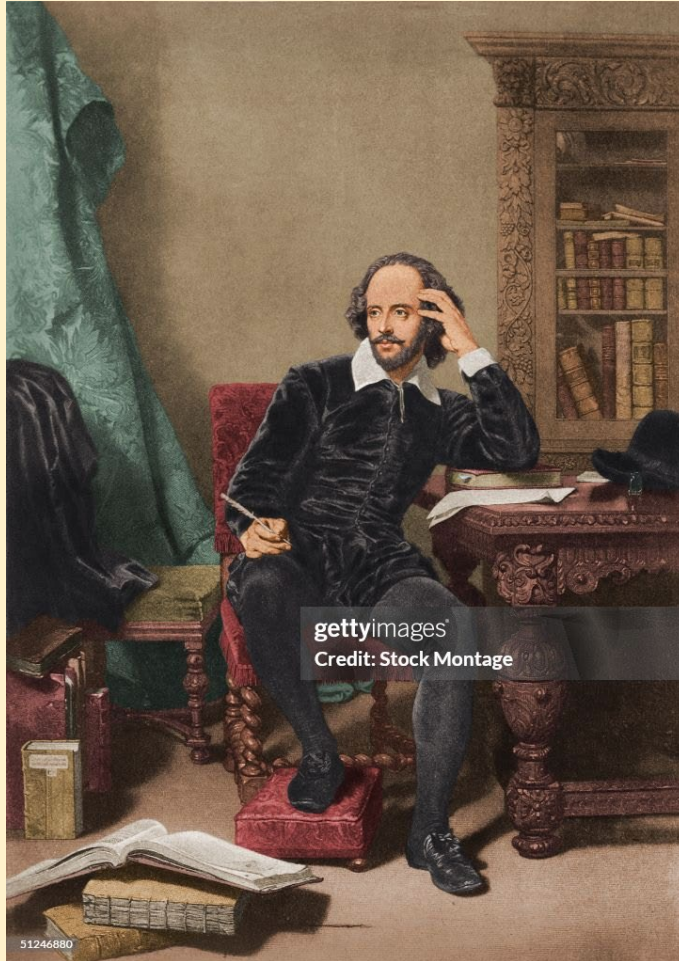
DO NOT REGISTER WITH SOMEONE WHO IS ON LEAVE.

SEE INSTRUCTIONS ABOVE REGARDING NEEDED FORMS AND PERMISSIONS.

EGL 584 Topics in Genre Studies: Shakespeare

Bernard Krumm, PhD

Summer 2024



This course reintroduces graduate students to Shakespeare's dramatic works across four genres: history, tragedy, comedy, and romance. Each week, you will access online lectures that contextualize Shakespeare's career within the larger English Renaissance, especially the vibrant, commercial theatre scene in early modern London, and the political climate of Tudor-Stuart England. You will then read his plays in conjunction with select criticism to give you a preliminary sense of their rich histories of performance, reception, and interpretation. And you will reflect on your learning through reading responses due at the end of each week.

As a class, our goals are as follows: to read Shakespeare's texts in light of their historical context and identify and analyze their distinctly literary aspects; to explore the possibilities, and challenges, of performing and adapting Shakespeare's work today; to consider current trends in Shakespeare scholarship that seek to (re)evaluate the bard through the lenses of postcolonial theory, women's and gender studies, queer theory, and critical race studies; and to discover innovative and responsible ways to teach Shakespeare's works in the classrooms of today.

Major assignments include an adaptation review, close readings, and a final project tailored to your interests as burgeoning scholars, creative writers, teachers, or all of the above.

EGL 585.30

FAN STUDIES

Fandom represents a massive and ever-expanding world of reading and writing, of thinking and creativity, that consists of millions of members spread across rhizomatic networks. It is popular, powerful, and can function as an exemplary model for thinking about how we read, experience, and respond to texts.

This course will focus on genres associated with what is referred to as “transformational fandom”; fanworks through which fans rewrite and remix cultural artifacts to reflect their individual and collective expectations and desires. We will approach fanworks and practices--like fanfiction, fanvids, pic sets, and gif sets--as narrative and social texts whose meaning emerges from deep intertextual and communal interplay, analyzing the way in which they function simultaneously as story, interpretation, critique, and a mode of community building.

- DR. JESSICA HAUTSCH
- SUMMER SESSION I
- ASYNCHRONOUS ONLINE

QUESTIONS?
JHAUTSCH@NYIT.EDU



Humanities Graduate Workshop

SUMMER
SESSION II
2024

**INSTRUCTOR:
JON HEGGESTAD**

Technology has been developing at a rapid pace, and it often feels like an impossible task to keep up with these changes. This course offers us an opportunity to take stock of, explore, and critique these changes as they've come to shape the field of Digital Humanities (DH) while simultaneously learning how to adopt an ever-growing number of digital methods into our own work. Following a brief introduction to this area of study, our course will highlight a number of entry points for how we, ourselves, might engage with an array of platforms and tools.

The methods we'll focus on in this course center around textual analysis and will include distant reading, data visualization, and online archiving practices. Born-digital texts, ranging from databases to e-poetry, will also feature within the scope of the course as we consider how the very act of reading is affected by our digital technologies. We will be adopting an experiential project-based approach to our learning; this means that you will be engaging with a series of methods through hands-on practice in a number of low-stakes DH labs and projects. This course is designed to allow each participant of the class to pursue their own unique areas of interest while also offering opportunities to participate in established and ongoing DH projects. It will be delivered asynchronously and online.



the cultural significance of COMICS

Summer 2024

Session 1
May 20
- July 1,

Kay Sohini

kaysohini@gmail.com



English | Stony Brook University

Once found primarily in the funny pages, today comics are used in research communication, published in major newspapers to report stories, and even used in healthcare to improve physician-patient relationships. This class will look at the growing cultural significance of comics, and how the visual grammar of comics can be utilized to draw attention to the pressing issues of our time such as gender inequality, racial, disability, and environmental justice. We will look at both short and long-form comics by a host of artists including Alison Bechdel, Marjane Satrapi, Thi Bui, and Lynda Barry. We will learn how to create powerful nonfiction narratives that combine emotional appeal with the statistical, by incorporating data visualization into image-textual narratives. No drawing experience or previous experience with data visualization is necessary to be successful in this class.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2024

MASTER'S LEVEL (500)

EGL 506.01

Studies in Literary Theory

From the classical period to our present, the story of literary criticism and theory is, in the end, really all about you, the advanced literature student. It can tell us why you study what you study, how you can study it better, and how the literature we are so eager to understand shapes us as people. Put another way: this class will be about how literature and various other forms of writing enable us to think and act. And so, the class will serve as an introduction to the basics and assumptions of the techniques of criticism and interpretation. We will pursue the topic with the help of a textbook reader in literary and cultural studies. From there, variety will be our goal, as we will discuss poems, dialogues, letters, essays, journalism, film, documentaries, and an array of musical genres. The readings for this course will be very manageable. Although this course is web delivered, it is neither automated nor completely self-paced. And although there are technically no assigned class times, I am asking that you observe the scheduled lesson tasks as I have them outlined in the schedule of readings and activities. You are expected to engage in all learning tasks.

Prerequisite: Matriculation in a graduate program or the composition studies certificate.

3 credits, graded A-F

LEC 01

ONLINE

ASYNCH

E. WERTHEIMER

EGL/WRT 509.01

Studies in Language & Linguistics - Translation Studies

This module explores how translation has been conceived throughout history and it focuses on how translation practices impact and relate to theory. Students will develop a good knowledge and practice of different types of translation – including interlingual, intralingual, and intersemiotic translation –, and grasp the ethical dilemmas that translating entails.

Prerequisite: enrollment in the English MA, Ph.D., MAT or Composition Studies Certificate programs.

3 credits, graded A-F

LEC 01

T 5:00 - 7:50 PM

S. BRIONI

EGL 585.01

Topics in Cultural Studies

Literature in the Age of Oil

Today the world is on fire, and fossil-fueled corporations keep raising the heat. But the planetary dilemmas bound up with oil and other fossil fuels are not only material. Our modern dependencies on oil have deep

imaginative roots in the fiction, film, and art of the petro-era. This course surveys stories devoted to what is arguably the most important, transformative, and misunderstood resource in human history. How did novelists conceive of oil as a foundation for modern life--for instance, in their depictions of the thrill of the road, the euphoria of flight, and the vertigo of sudden social transformation? What struggles did those writers encounter in trying to represent oil's vast global infrastructures? Can we discover, from classics of our petroleum-powered past, the blueprint for a more livable world yet to come?

Prerequisite: enrollment in the English MA, Ph.D., or MAT programs.

3 credits, graded A-F

LEC 01

ONLINE ASYNCH

M. TONDRE

EGL/WRT 592.01 Problems in Teaching Writing or Composition

This course explores the complex nature of writing pedagogy through the lens of both theory and practice. Writing is both a social and cognitive process and requires a shared understanding between readers and writers about its purposes and form, rhetorical modes, and language skills. Since much of writing is learned in schools, classroom practices are critical to the development of student writers. Learning to write involves engagement with authentic writing experiences that cultivate understanding of one's identity and prepare students to participate in the many discourses they will encounter outside the classroom. Schools are largely responsible for teaching students how to write, yet several factors can inhibit the implementation of effective writing instruction, most notably instructional practices, teacher preparation, and long-held beliefs about writing. Thus, in this course we will examine methods of writing instruction that work, exemplary teaching methodologies, and beliefs about writing that contribute to teacher effectiveness. Equity literacy, adaptations for English language learners and students with disabilities as well as enrichment and remediation approaches are also addressed in the course.

Prerequisite: enrollment in the English MA, Ph.D., MAT or Composition Studies Certificate programs.

Note: No adds after first week of classes.

3 credits, graded A-F

LEC 01

ONLINE

FLEX

TBA

EGL 598: Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. **Students who plan to take EGL 598 must download the appropriate form from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

Prerequisite: enrollment in the English MA program.

3 credits, graded A-F (1 credit on retake only)

TUT

STAFF

EGL 599: Independent Study

Students who plan to take EGL 599 must download the appropriate form at the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

Prerequisite: enrollment in the English MA or Ph.D. program.

3 credits, graded A-F

TUT

STAFF

DOCTORAL LEVEL (600)

EGL 600.01

The Discipline of Literary Studies: Proseminar

This course is an introduction to graduate studies in English with an eye to situating the current state of the profession and its history. We will survey various methods, schools, and approaches to literary study, including new work on the history and uses of “close reading,” genre studies, cultural studies, eco-criticism, posthumanism, postcolonialism, affect studies, historical materialism, new materialism, queer theory, biopolitics, and feminist body theory, among others. Students will analyze and practice some of the genres of academic writing they will produce during their graduate school careers, including abstracts, conference papers, blogs, seminar papers, articles and proposals for various purposes. Regular participation and in-class presentations, several short papers, one longer paper and one “conference” presentation are required.

Prerequisite: enrollment in the English Ph.D. program or permission of instructor.

3 credits, graded A-F

SEM 01

T 12:30-3:20 PM

J. JOHNSTON

EGL 608.01

Relations of Literature to other Disciplines:

Academic Humanism: Origins and Ends

This seminar takes the present sense of crisis in the academic humanities as occasion to revisit the interrelated histories of humanism and literary study. We will look closely at a series previous crisis moments in the history of humanistic discourse as a way to understand its present potentials and limitations in education at the university and beyond. At the center of our discussions will be the proposition, central to all version of humanism that we examine, that literature is an incomparably powerful instrument for education. Our focus will be three turning points or, arguably, moments of crisis, the first two resembling and thus bearing instrumental relevance to the third: our own. First we examine the most influential Greco-Roman second order writing about the nature of literature –“poetry” as they called it – and its roles in the world (Plato’s *Ion*, *Republic*, *Symposium*, and *Phaedrus*; Aristotle’s *Poetics*; Longinus’ *On the Sublime*; Augustine, *De doctrina Christiana*). Second, we look at a series of early modern authors who, in working to supplant scholastic method as the chief modality of humanistic inquiry, go furthest towards defining “the humanities” as we know them today and the roles of literature therein (Petrarch, Valla, Alberti, Erasmus, More, and Sidney). The third unit considers the current status of literary study, with reference to the Victorian educational theory concurrent with the invention and institutionalization of English literature as a field of study (especially Matthew Arnold, *Culture and Anarchy*). We will bring what we discover from these foundational texts to bear on a selection of more recent texts that again seek to theorize humanism’s place in the modern academy while

working to revitalize or reform it (works by Edward Said, for example, Donna Haraway, and John Guillory). The assigned work will include weekly primary and secondary readings, class presentations on the assigned primary texts, weekly postings, and a final research paper either on an historically contextualized account of one or more of the pre-twenty-first-century assigned texts or on an aspect of humanism or the humanities today as informed by the earlier material you will read over the course of the term.

Prerequisite: enrollment in the English Ph.D. program or permission of instructor.

3 credits, graded A-F

SEM 01

W 2:00-4:50 PM

D. PFEIFFER

EGL 615

Independent Study

Students who plan to take EGL 615 must download the appropriate form from the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F

TUT

STAFF

EGL 690

Directed Readings

For PhD students preparing for General Exams and the Dissertation Prospectus Meeting. **Students who plan to take EGL 690 (Directed Readings) must download the enrollment form from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

Prerequisite: enrollment in the English Ph.D. program or permission of instructor.

1-12, credits graded S/U

TUT

STAFF

EGL 697.01

Practicum in Teaching Literature

For teaching assistants only. Interested students should speak with their advisor prior to enrolling.

3 credits graded S/U

TUT 01

APPT

S. BRIONI

EGL 699

Dissertation Research On-Campus

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate form from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 700

Dissertation Research Off-Campus Domestic

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate form from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

Prerequisite: G5 Standing

0-9, credits graded S/U

TUT

STAFF

EGL 701

Dissertation Research Off-Campus International

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by a mandatory health plan and must contact the Insurance Office for the insurance charge to be removed. International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by the second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL (Dissertation Research) must first download the appropriate form from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

Prerequisite: G5 Standing

0-9, credits graded S/U

TUT

STAFF

NOTES:

English Students:

All students should meet with an advisor before they register for any courses.

Taking courses outside of English: If you are interested in taking a graduate course that is not EGL or not cross-listed with EGL, you must obtain written permission from the Graduate Program Director, the semester before the course begins. Just because SOLAR allows you to register for a non-EGL course does not mean that it can count toward your degree-get permission first.

Non-English Students:

Graduate English courses are open to all English students. Students outside of the English department who would like to take an English course should contact the instructor of the course and the graduate program coordinator for enrollment permissions.

ENGLISH DEPARTMENT
Graduate Course Descriptions
Spring 2025

MASTER'S LEVEL (500)

EGL 585.01

Topics in Cultural Studies

Literature and Popular Culture

A course in which we will explore the variety of ways in which post-1945 literature depicts popular culture, with particular emphasis on replacing a hierarchical view of culture (high-, low-, and middlebrow) with a view of culture as constantly evolving and popular texts as lending themselves to polysemic interpretation. This examination will proceed by looking at a variety of popular artifacts (e.g., film, television, music, photography, comic books) and the ways in which they are portrayed by writers from a variety of backgrounds. Among the subjects to be addressed are the origins and permutations of highbrow/lowbrow cultural distinctions, the impact of mechanical reproduction, exported American popular culture and cultural imperialism, and popular culture as a tool for nation building. The writers to be discussed will be selected from the following list: Donald Barthelme, Don DeLillo, Ann Beattie, Joan Didion, Jessica Hagedorn, Junot Díaz, E. L. Doctorow, Larry Beinhart, Jess Walter, Dennis Potter, Manuel Puig, and Haruki Murakami.

3 credits, graded A-F

LEC 01

TH 5:00-7:50 PM

S. OLSTER

EGL 585.02

Topics in Cultural Studies

Dystopian Film and Literature

This course will explore contemporary dystopian and post-apocalyptic literature, film, and culture in light of American anxieties regarding the individual agency, science and technology, capitalism, the environment, (post)humanity, and freedom.

3 credits, graded A-F

LEC 02

ONLINE ASYNCH

R. CLARE

EGL 586.01

Topics in Gender Studies

Queer Ecologies: Race, Gender, Sexuality and the Environment in Literature and Culture

This graduate seminar uses ecocriticism and queer theory as its critical lens to explore the concept of queer ecologies in relation to race, gender, sexuality, and the environment in recent literature and culture. As understood and defined in ecocriticism and the environmental humanities, the term queer ecology refers to interdisciplinary scholarly practices that reimagine nature, biology, and sexuality in light of queer theory. As Catriona Sandilands explains, “queer ecology currently highlights the complexity of contemporary biopolitics [as conceptualized by Michel Foucault], draws important connections between the material and cultural dimensions of environmental

issues, and insists on an articulatory practice in which sex and nature are understood in light of multiple trajectories of power and matter” (“Queer Ecology” in *Keywords for Environmental Studies*). Queer ecology upends and resists patriarchal and heterosexist concepts of nature and the natural, drawing from a diverse array of disciplines, including the natural and biological sciences, environmental justice, ecofeminism, and queer studies. At its heart, queer ecology deconstructs various hierarchical binaries and dichotomies that exist particularly within Western human notions of nature and culture. This seminar examines literature and prose (fiction and nonfiction) and films that feature a variety of modern and contemporary representations of human and nonhuman or more-than-human relations in the context of race, gender, sexuality, and the environment. We will examine and explore cultural works (our course’s textual and visual materials) through a queer ecologies critical lens to reimagine nature, biology, and sexuality in light of queer theory. Our goal will be to produce new critical understandings through the lenses of ecocriticism and queer theory as we read and discuss the cultural works for our class.

3 credits, graded A-F

LEC 01

M 5:00-7:50 pm

J SANTA ANA

EGL 587.30

Topics in Race, Ethnic Studies

Home Away from Home—Narrating Diaspora

This course provides a historical and critical overview of diaspora studies from the past three decades. By engaging with theoretical texts that address issues of ethnic, racial, gender, cultural, and national identities complicated by (post)coloniality and global migration, we will explore interdisciplinary and multi-sited approaches to rethinking diasporic experiences and identities in the age of globalization and transnationalism. We will reflect on various forms of voluntary and forced migration as represented in literary and cultural texts, continuing to reconsider the diaspora and its implications for global societies. By mapping diaspora narratives onto physical and intellectual sites of contact zones and transcolonial borderzones, we will uncover the contested power relations embedded in exchanges and collaborations between diasporic communities and their host societies.

3 credits, graded A-F

LEC 30

ONLINE ASYNCH

E.K. TAN

EGL 588.01

Writing Workshop

Creative Nonfiction

This course examines the structures and techniques used in creative nonfiction, focusing on the subgenres of literary journalism, cultural criticism, personal essay, lyric essay, social commentary, and memoir. Students will analyze texts from a critical perspective, focusing on both content and form, and will learn the methods and techniques of creative nonfiction, including dialogue, scenes, setting, prose, narrative distance, and revision. Discussions, writing activities, and peer critiques will be utilized, and students will write and revise an essay in the subgenre of their choice. No previous experience in creative writing or creative nonfiction is necessary for this course.

EGL/WRT 592.01 Problems in Teaching Writing or Composition: Mentoring Writers

This course positions writing and the writing process as collaborative, student-centered processes. Together, we will examine approaches to engaging with writing as a journey of discovery and explore how to employ culturally responsive and sustaining approaches in our multicultural classrooms to support students as they find, hone, and amplify their unique voices.

This course emphasizes writing with both traditional and new literacies. You will engage critically with the questions of how to craft and convey meaning effectively and authentically via digital literacy platforms. Additionally, we will develop an appreciation for writing as a purposeful tool that empowers students to engage meaningfully with their world beyond the classroom walls. Finally, we will situate writing instruction within the current conversations in the field, engaging critically with debates surrounding generative artificial intelligence (GenAI) and other forms of technology-mediated crafting.

3 credits, graded A-F**LEC 01****W 5:30-8:20 PM****N TERRY YOUNG**

EGL 598: Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. **Students who plan to take EGL 598 must download the appropriate [form](#) from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F (1 credit on retake only)**TUT****STAFF**

DOCTORAL LEVEL (600)

EGL 603.01: Problems in Literary Theory and Criticism**Surveillance and Literature**

This course asks what literature contributes to our understanding of historical and contemporary surveillance practices and which concepts and methodologies from surveillance studies are particularly productive for the analysis of literature. Reading foundational and contemporary surveillance scholarship alongside literary fiction,

we will consider how literature functions within (or against) what Kirstie Ball describes as the confines of the “surveillance imaginary.” Together, we will analyze how literature helps us parse the social, political, and ideological contexts in which surveillance emerges and pervades; we will also examine how literature figures resistance to surveillance and/or participates in surveillance systems. We will theory by scholars such as Michel Foucault, David Lyon, Zygmunt Bauman, Simone Browne, Kirstie Ball, Tyne Sumner, David Murakami Wood, and Torin Monahan and fiction by writers such as Kafka, Orwell, Egan, Gibson, Rankine, Hamid, and Oloixarac.

3 credits, graded A-F

SEM 01

W 2:00-4:50 PM

K. JOHNSTON

EGL 608.01: Problems in the Relationship of Literature to Other Disciplines

Extraction Ecologies

This seminar examines how the birth of industrial extraction transformed Anglophone culture, politics, and ecologies from the later eighteenth century through the modernist era. Taking our cue from Elizabeth Carolyn Miller’s point that “our critical understanding of British literature has been inadequately attentive to the epistemology of extractivism,” we will focus on British texts that mediated and made sense of a whole new kind of social order: a society rooted in limited flows of energy and minerals on a global scale. How did the shift from renewable power to non-renewable fossil fuels inflect literary form? In what ways did novelists convert the twin perils of exhaustion and ecocide into new resources for fictional character, plot, and setting? While unpacking these questions, we will take up an efflorescence of scholarship on energy and environmental history over the last decade or so. From the gothic novel’s fascination with ancient, undead powers to provincial fables of inheritance, from realist novels that look back on earlier energy transitions to utopian fantasies of repair: across the aesthetic categories and concepts of the extractive era, we will find portents of another world yet to come.

3 credits, graded A-F

SEM 01

M 2:00-4:50 PM

M TONDRE

EGL 615 Independent Study

Students who plan to take EGL 615 must download the appropriate [form](#) from the English department website. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

3 credits, graded A-F

TUT

STAFF

EGL 690 Directed Readings

For PhD students preparing for General Exams and the Dissertation Prospectus Meeting. **Students who plan to take EGL 690 (Directed Readings) must download the enrollment [form](#) from the English department website.** Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permissions to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 697.01 Practicum in Teaching Literature

For teaching assistants only. Interested students should speak with their advisor prior to enrolling.

3 credits graded S/U

TUT 01

APPT

SIMONE BRIONI

EGL 699 Dissertation Research On-Campus

Major portion of research must take place on SBU campus, at Cold Spring Harbor, or at the Brookhaven National Lab. Fall, Spring, and Summer. Full-time students need 9 credits. **Students who plan to take EGL 699 (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

EGL 700 Dissertation Research Off-Campus Domestic

Major portion of research will take place off-campus, but in the United States and/or U.S. provinces. Please note, Brookhaven National Labs and the Cold Spring Harbor Lab are considered on-campus. All international students must enroll in one of the graduate student insurance plans and should be advised by an International Advisor. Fall, Spring, Summer. Full-time students need 9 credits. **Students who plan to take EGL 700 (Dissertation Research) must first download the appropriate [form](#) from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

Major portion of research will take place outside of the United States and/or U.S. provinces. Domestic students have the option of the health plan. International students who are in their home country are not covered by a mandatory health plan and must contact the Insurance Office for the insurance charge to be removed.

International students who are not in their home country are charged for the mandatory health insurance. If they are to be covered by another insurance plan they must file a waiver by the second week of classes. The charge will only be removed if the other plan is deemed comparable. All international students must receive clearance from an International Advisor. Fall, Spring, Summer. **Students who plan to take EGL (Dissertation Research) must first download the appropriate form from the English department website.** Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9, credits graded S/U

TUT

STAFF

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Non-English Students:

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ENGLISH DEPARTMENT
Graduate Course Descriptions
Summer 2025

Any Enrollment Issues: Please contact graduate_english@stonybrook.edu

EGL 584.30: Topics in Genre Studies

Shakespeare

This course reintroduces graduate students to Shakespeare's dramatic works across four genres: history, tragedy, comedy, and romance. Each week, you will access online lectures that contextualize Shakespeare's career within the larger English Renaissance, especially the vibrant, commercial theatre scene in early modern London, and the political climate of Tudor-Stuart England. You will then read his plays in conjunction with select criticism to give you a preliminary sense of their rich histories of performance, reception, and interpretation. And you will reflect on your learning through reading responses due at the end of each week. As a class, our goals are as follows: to read Shakespeare's texts in light of their historical context and identify and analyze their distinctly literary aspects; to explore the possibilities, and challenges, of performing and adapting Shakespeare's work today; to consider current trends in Shakespeare scholarship that seek to (re)evaluate the bard through the lenses of postcolonial theory, women's and gender studies, queer theory, and critical race studies; and to discover innovative and responsible ways to teach Shakespeare's works in the classrooms of today. Major assignments include an adaptation review, close readings, and a final project tailored to your interests as burgeoning scholars, creative writers, teachers, or all of the above.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 30

JULY 7-AUG 16 ONLINE

B. KRUMM

EGL 585.30: Topics in Culture Studies

Defining "Human" through Popular Culture

Pop culture both reflects and transforms how we define what it means to be human. In this course, we will examine historical and modern philosophies which seek to understand the human condition. We will draw on work from Rene Descartes, Martha Nussbaum, Donna Haraway, Timothy Morton, and more. Using pop culture of various genres, including film, television, music, and digital media, we will explore how cultural products shape and are shaped by societal notions of identity, community, and the human experience. Possible media include *Alien3*, *Pitch Black*, *Red Dwarf*, *Severance*, art by Damien Hirst and Davinci, and music by Tupac.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 30

MAY 27-JULY 5 ONLINE

J. BROWN

EGL 585.30:

Topics in Culture Studies

Electronic Literature

“Imagine that the book were different.” This call comes from Scott Rettberg at the outset of his introduction to electronic literature—an umbrella term for a genre of writing that, while relatively new, is deeply rooted in centuries-old literary traditions. E-lit draws from a diverse range of influences, including artists’ books, Dadaist experimentation, the labyrinthine narratives of Borges, and the participatory culture of Multi-User Dungeons. The rhizomatic connections between these influences mirror the database logic that structures so many of the e-lit works we’ll be examining.

This course will begin with an exploration of electronic literature’s influences and precursors before shifting focus to literary works created for, by, and through computers. Students will engage with a variety of genres, from combinatory poetics and hypertext fiction to kinetic poetry and network writing. In addition to analyzing these works, students will take an active role in the creative process, participating in a collaborative netprov activity and developing a number of their own e-lit works. Throughout the course, we will consider both the affordances and limitations of electronic literature, reflecting on its material conditions and the challenges it poses to traditional understandings of authorship and narrative. No prior coding experience is necessary—only curiosity and a willingness to experiment with the digital.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 30

JULY 7-AUG 16 ONLINE

J. Heggstad

EGL 598:

Thesis Research

Writing a master’s thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Students who plan to take **EGL 598 must fill out the appropriate form from the Department of English website**. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

EGL 599: Independent Study

Requests for independent studies must be submitted to the Graduate Program Director. English majors only. Instructor permission and Graduate Program Director approval required. Students who plan to take EGL599 must download the appropriate form from the English department website. Then students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll

TUT

STAFF

EGL 615: Independent Study

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0-9 credits graded S/U

TUT

STAFF

EGL 690: Directed Readings

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0-9 credits graded S/U

TUT

STAFF

EGL 699: Dissertation Research On-Campus

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the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

0-9 credits graded S/U

TUT

STAFF

EGL 700: Dissertation Research Off-Campus Domestic

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0-9 credits graded S/U

TUT

STAFF

EGL 701: Dissertation Research Off-Campus International

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0-9 credits graded S/U

TUT

STAFF

English Students: All students should meet with an advisor before they register for any courses

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Non-English MA/PhD/MAT Students:

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ENGLISH DEPARTMENT
Graduate Course Descriptions
Fall 2025

EGL 506.30: Studies in Literary Theory

From the classical period to our present, the story of literary criticism and theory is, in the end, really all about you, the advanced literature student. It can tell us why you study what you study, how you can study it better, and how the literature we are so eager to understand shapes us as people. Put another way: this class will be about how literature and various other forms of writing enable us to think and act. And so, the class will serve as an introduction to advanced techniques of criticism and interpretation. We will pursue the topic with the help of a textbook reader in literary and cultural studies. From there, variety will be our goal, as we will discuss poems, dialogues, letters, essays, journalism, film, documentaries, and an array of musical genres. The readings for this course will be very manageable.

Prerequisite: Matriculation in a graduate program or the composition studies certificate.

Note: No adds after the first week of classes; Cross-listed as WRT 506

LEC 30

Online

E. WERTHEIMER

EGL 509.01: Studies in Language and Linguistic
Translation Studies

This module explores how translation has been conceived throughout history and it focuses on how translation practices impact and relate to theory. Students will develop a good knowledge and practice of different types of translation – including interlingual, intralingual, and intersemiotic translation –, and grasp the ethical dilemmas that translating entails.

Prerequisite: enrollment in the English MA, Ph.D., MAT or Composition Studies Certificate programs.

Note: No adds after the first week of classes

LEC 01

T 5:00-7:50 PM

S. BRIONI

EGL 585.01: Topics in Culture Studies
Television Studies

How does television shape our views of the world and our relation to it? What role has television played and what role does it still play in the formation of communities? And what do we, the viewers, do when we tune in? Do we simply accept the medium's inherent promise of viewing (vision) far (tele), or can we also imagine more

reflexive, critical viewing practices that will really help us to view farther, and to become more ethical viewing subjects?

The course addresses both the theory and practice of televisual culture, including such practical considerations as programming, policies, ownership, and institutionalization, as well as theoretical issues surrounding ideology, politics, narrative, and critique. We will address debates in television and media studies about the role TV has played in the shaping of our communities (whether local, national, or global) as well as our ideas about good citizenship and civil society. In doing so, this course will also familiarize students with the origins and foundational concerns of the discipline of Cultural Studies.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 01

W 5:00-7:50 PM

T. AUGUST

EGL 585.02:

Topics in Culture Studies

Black Cultural Studies

What does Blackness look and feel like? How do Black cultural producers convey anxieties about the world, our social experience, and human existence through film, literature, and theory? In this course, we will explore how Black cultural producers like Hortense Spillers, Christina Sharpe, bell hooks, Fred Moten, and Kara Walker (to name a few) express the condition/ feeling of Black life. We will read classic and emergent scholarship in Black cultural studies in order to chart the genealogy of the field, as well as explore how Black culture helps us theorize (among other things): historical consciousness, political transformation, the triangulation of the human/non-human/otherly human, and interpersonal and institutional antagonisms along the lines of race, class, gender, sexuality, dis/ability, and other axes of power, difference, and belonging. In the end, this course serves as an interdisciplinary study of the historical and contemporary importance of Black cultural studies in helping us engage entrenched forms of marginalization and state-sanctioned violence as well as proffer tactics and modes of living and imagining otherwise.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 02

ONLINE

C. OSADEME

EGL 586.30:

Topics in Gender Studies

Ecofeminism, Environmental Justice, Literature and Film

Ecofeminism, Environmental Justice, Literature and Film: In this class we will read essays on ecofeminism and environmental racism, and read contemporary literature

and watch films focused on environmental issues. We will study current environmental issues: toxic and radioactive pollution, climate change, animal rights, food justice, environmental justice, and ecofeminism. Students will give a presentation, create an annotated bibliography, and write a long essay.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 30

ONLINE

H. HUTNER

EGL 587.01: Topics in Race, Ethnic Studies

"Echoes of Empire: Colonialism, Postcolonialism, and Neocolonialism in Caribbean Literature"

This course takes students on an adventure into the rich and complex literary landscape of the Caribbean, focusing on the themes of colonialism, postcolonialism, and neocolonialism. Through an interdisciplinary approach, students will explore how Caribbean literature reflects and critiques the historical and ongoing impacts of colonial rule, the struggle for postcolonial identity, and the challenges posed by neocolonial influences. Students will engage with a diverse range of texts, including novels, poetry, essays, and oral traditions, alongside key theoretical works by influential thinkers such as Frantz Fanon, Edward Said, and Gayatri Chakravorty Spivak. The course will cover topics such as language and creolization, migration and diaspora, and the role of race and ethnicity in shaping Caribbean narratives.

Prerequisite: enrollment in the English MA, Ph.D., MAT programs.

Note: No adds after the first week of classes

LEC 01

R 5:00-7:50 PM

N. YOUNG

EGL 592.02: Problems in Teaching Writing or Composition

This course explores the iterative nature of writing pedagogies through both theory and practice. Throughout the term, we will engage in inquiry-based writing that is grounded in generative practices such as freewriting and metacognitive approaches, leading to longer pieces that are revised and presented to the class for feedback, discussion, and community building. In particular, we will generate a variety of individual and collaborative writing pieces, including personal narratives, multimodal pieces, and hybrid essays. Since this is a course that centers the teaching of writing, we will also generate pieces that explore teacher and student identities and discuss at length how writing can be used to develop critical literacies and critical consciousness.

Prerequisite: enrollment in the English MA, Ph.D., MAT or Composition Studies Certificate programs.

Note: No adds after the first week of classes

LEC 01

M 5:00-7:50 PM

I. JIMÉNEZ

EGL 598:

Thesis Research

Writing a master's thesis of 30-40 pages under the guidance of a thesis advisor and a second reader. Students who plan to take **EGL 598 must fill out the appropriate form from the Department of English website**. Students must obtain the signature of the faculty member(s) they are working with, as well as the signature of the Graduate Program Director. This form then goes to the Graduate Program Coordinator who issues permission to enroll.

TUT

STAFF

EGL 600.01:

The Discipline of Lit Studies

Over the past decades, as English studies have increasingly embraced interdisciplinary approaches, the status of the discipline has been challenged. However, the effort to reevaluate the scope of English is not a recent development. Since the emergence of cultural studies and postcolonial studies as theoretical focuses in English programs in the late 1980s, scholars in English and literary studies have been expanding their inquiry beyond literary texts to examine socio-cultural phenomena, issues, and discourses. This seminar will begin with a reading of selected formative texts in literary and critical theory to understand the history of the discipline. It will then trace the evolution of English studies and explore its connections with other fields in the humanities and cultural studies, such as area studies, translation studies, gender studies, ethnic studies, and newer trends like affect theory, creolization theory, and relational theory. The seminar's primary goal is to explore literary, cultural, and critical theory as tools for teaching and research.

Prerequisite: enrollment in the English Ph.D. program or permission of instructor.

SEM 01

T 12:30-3:20 PM

E. K. TAN

EGL 603.01:

Problems in Lit Theory & Criticism

Literature, Memory, and Environment

This course focuses on some of the ways in which contemporary literature represents the environmental changes and losses that have already occurred, that are upon us, and those in the future. By reading history and criticism as well as narrative and

nonfictional prose, we will examine environmental experience and literary depictions of the environment as features of remembering in the contexts of postcolonialism and decolonization, human migration and diaspora, and gender and sexuality (queer) studies. We will address why and how the study of memory in literature and criticism enables us to consider environmental crisis as an injustice of colonial oppression, imperialism, poverty, and social marginalization. We will investigate these concerns in relation to questions at the intersections of gender, sexuality, and race as they apply to discourses in eco-politics, environmental activism, and the collective memory of violence and human casualties that have occurred under colonialism, imperialism, and militarist and capitalist processes of extraction. Some of the questions we will address are: how do literary representations of environmental crisis and catastrophe help us to recover the suppressed bodies of colonial violence and extractivism? How do these writings “remember” centuries of Western imperialism as a decolonization critique of environmental degradation—of an environmental crisis caused by global climate change that is largely the consequence of Western powers? Environmentalist scholars have asked us to consider the elusive effects of climate change and ecological catastrophe, but how do we critically assess environmental crises that evade historical contexts in imperialism and span beyond readily imagined temporal periods? In what ways can our grief, memory, and memorialization drive visions and enactments of alternative futures? The course will address these and other questions through four thematic units: 1) Theorizing Memory in Literature and Environmental Criticism; 2) Memory and the Natural World in Postcolonial and Decolonial Contexts; 3) The Gender (Ecofeminist) Politics of Remembering and Environmental Apocalypse; and 4) Memory and the Natural World in a Queer Studies Context.

Prerequisite: enrollment in the English Ph.D. program or permission of instructor.

SEM 01

M 2:00-4:50 PM

J. SANTA ANA

EGL 615:

Independent Study

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0-9 credits graded S/U

TUT

STAFF

EGL 690:

Directed Readings

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0-9 credits graded S/U

TUT

STAFF

EGL 697.01: Practicum in Teaching Literature

For teaching assistants only. Interested students should speak with their advisor prior to enrolling.

3 credits graded S/U

TUT 01

APPT

S. BRIONI

EGL 699: Dissertation Research On-Campus

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0-9 credits graded S/U

TUT

STAFF

EGL 700: Dissertation Research Off-Campus Domestic

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0-9 credits graded S/U

TUT

STAFF

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0-9 credits graded S/U

TUT

STAFF

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